

18 DECEMBER 1961

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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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EDWARD PETRY & CO., INC.



## The best light!

Your commercials are on television to make your product look its very best. If you want to sell the gleam of a shampoo, the sparkle of a watch, the glow of a lovely face, the taste of good food—name it!—this man (formerly a top network lighting director) and the rest of our creative lighting experts at Videotape\*Center will add that fresh, new ingredient to your commercial. Television successful lighting is a sensitive combination of human taste and skills, electronics, and on

Videotape alone, the unique advantage of judging a shot exactly as it will appear on home television before you shoot it. One of Videotape Center's lighting directors is also a painter—winner of top awards in major art shows for his oils and charcoals. Another holds patents for his product-shot lighting devices. No one else in the business can hold a candle to the effort and skill and imagination that go into putting your product in the very best light at Videotape Center today.

VIDEO APE PRODUCTIONS OF NEW YORK, INC., 101 WEST 67th STREET, NEW YORK • TR 3-5800



## IN RADIO

*it's the sales climate that counts*



## MATURE PERSONALITIES

*create a friendly sales climate*



## EXCLUSIVE FEATURES

*Helicopter Reports • Editorials • 25 Vignettes Daily*



## BALANCED PROGRAMMING

*assures a diversified audience*



Represented Nationally By Gill-Perna

# What they see on WJAC-TV



## THEY BUY!



The more people who see your product, the more prospects for sales. And in the Johnstown-Altoona market, more people watch WJAC-TV than any other station. Both ARB and Nielsen back up this statistical fact. But more importantly, WJAC-TV turns these statistics into sales, a fact backed up by a host of happy advertisers from A (for automatic washers) to Z (for zoup). If you want people—purchasing people—pick WJAC-TV.

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**HARRINGTON, RIGHTER  
AND PARSONS, INC.**

New York Boston Chicago Detroit  
Atlanta Los Angeles San Francisco

SERVING MILLIONS FROM  
ATOP THE ALLEGHENIES

JOHNSTOWN • CHANNEL 6

© Vol. 15, No. 51 • 18 DECEMBER 1961

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# HOTBED!

Central Iowa is a hotbed of consumer buying activity. It's sparked, but no longer dominated, by the farm dollar. Booming industries (including 3 new ones during the first 7 months of '61) give this area a profile of prosperity and widely diversified growth. For 6 consecutive months in '61, Des Moines has ranked among the Nation's top 37 markets (Sales Management).

WHO-TV's primary coverage area includes all of Central Iowa. It represents a vital \$2.5 billion market for advertisers. Less than half of the area's total income now comes from agriculture. But the Central Iowa farmer is still extremely important. His average annual income: \$14,700!

WHO-TV programming, audience promotion, and services are aimed at every segment of this important market. Sell all of Central Iowa, all the time, with WHO-TV. See your PGW Colonel or availabilities.

Sources: Sales Management Survey of Buying Power, May 10, 1961; SRDS, June 15, 1961; and U.S.D.A. Census Reports.

WHO-TV is part of  
Central Broadcasting Company,  
which also owns and operates  
WHO Radio, Des Moines  
WOC and WOC-TV, Davenport



## WHO-TV

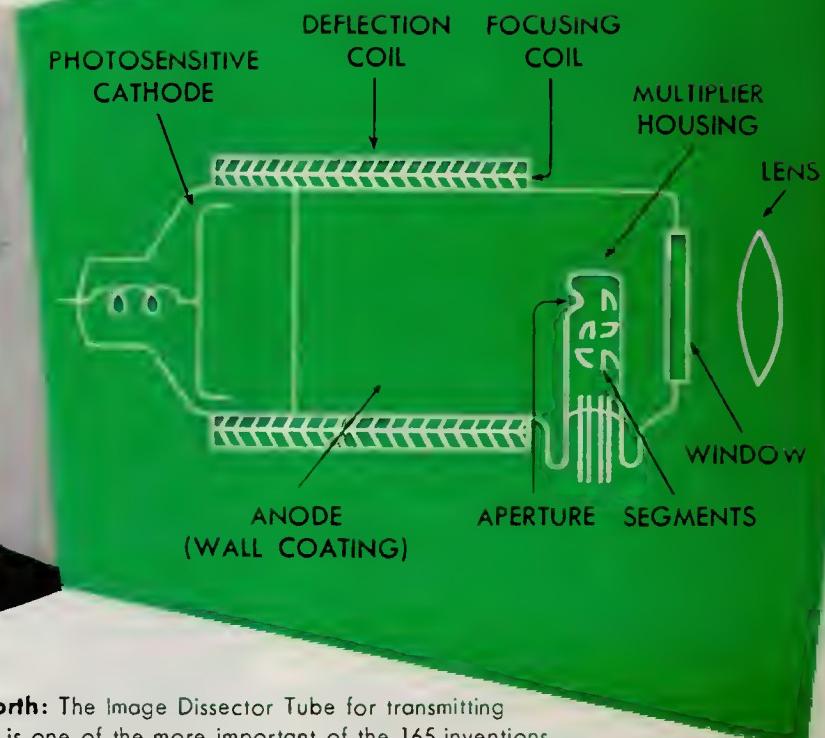
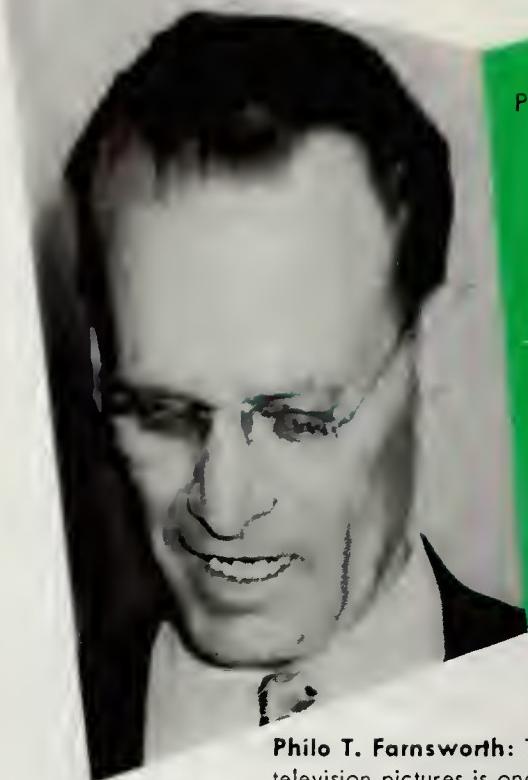
Channel 13 • Des Moines

NBC Affiliate



Peters, Griffin, Woodward, Inc.  
National Representatives

# Pioneer in public service



**Philo T. Farnsworth:** The Image Dissector Tube for transmitting television pictures is one of the more important of the 165 inventions patented by Farnsworth. In this tube the first use was made of electron optics, the electron microscope was first built and used in the study of its photoelectric surfaces, the first electron multiplier was used, the first flat window seal was made, magnetic focusing was first used, and the so-called "black light" converter (infra red light) was developed for the sniperscope by viewing the electron image of the dissector on a fluorescent screen.

**WGAL · WGAL-FM · WGAL-TV** have pioneered in the development of mass communications. Established in 1922, 1944, and 1949, respectively, these stations have been and are dedicated to serving all listeners in the cities and communities throughout their coverage area.

**WGAL-TV**  
*Channel 8*

**Lancaster, Pa.**  
**NBC and CBS**

STEINMAN STATION  
Clair McCollough, Pres.

Representative, The MEEKER Company, Inc., New York • Chicago • Los Angeles • San Francisco

18 December 1961

# SPONSOR-WEEK

## SPOT COUNTERATTACK

Katz launches Trailblazer: guaranteed prime tv time plus new quality shows in reply to network 'menace'

Katz has taken a giant step to counteract the continuing leakage of tv spot business to the networks.

In a day in, day out battle, stations and representatives have been looking for a formula to combat network nighttime minute participation plans.

The Katz Agency and Ziv-UA think they've hit on the answer in their "Trailblazer" plan.

The key to the plan is this: guaranteed prime time clearances over the whole Katz list of stations.

Here's what "Trailblazer" will contain:

- Guaranteed and non-pre-emptible prime time for a first show designed for outright national or regional sale.
- Clearances for a second show to be a nighttime announcement carrier on the participating stations.
- First refusal by Katz on Ziv-UA syndicated possibilities in 1962-63.

Other important facets of "Trailblazer" are that the plan will stimulate production of new syndicated programs and will also give Katz stations a strong hand in buying tv films collectively.

The plan is as much a counterattack for syndication as it is for the stations and reps. The syndicators too have been fighting a nip-and-tuck battle to retain time periods and it has been a story of one

network encroachment after another.

Katz will now be able to offer programs for full sponsorship with national coverage. But since it's dealing in spot, it has the flexibility to deliver just those markets a regional sponsor might need.

At the same time the Katz stations will be able to handle participations orders in the second show, intended from the outset to be a spot carrier.

With time shortages this year, syndication has been in a quandary and has cut production to a mere seven or so new shows compared to about 29 three years ago.

Katz's agreement with Ziv-UA is for one year with options for a second season.

A review committee of four will select the programs. They are: Ollie Blackwell, director of audience development forecasts, and three station men—Merl L. Galusha, operations manager of WRGB, Schenectady; Robert Olson, program manager of WTWT, Tampa, and Jack Tipton, station manager of KLZ-TV, Denver.

He also pointed out that stations would spend no more for "Trailblazer" programs than other syndicated shows and, furthermore, that the plan could lead to "tailor-made production" in the future for Katz-represented stations.

## COLGATE \$3.2 MIL. IN NBC TV DAYTIME

Colgate will come close to becoming an NBC-only client in tv daytime in 1962, spending an estimated \$3.2 million there.

Except for its use of American Bandstand on ABC TV, Colgate will be using NBC TV exclusively.

During 1962 Colgate will have 329 daytime quarter hours on NBC TV plus full sponsorship of the five-minute news at 2:25 p.m. (260 broadcasts). The quarter hours are scattered through a number of shows and the news broadcasts are daily.

On ABC TV Colgate began 26 weeks, three quarter hours a week, in American Bandstand last September, with about 39 quarter hours remaining in the first quarter of 1962.

On NBC TV, Colgate has 659 daytime quarter-hours or five-minute periods set for 1962. They'll start the year at the rate of 25 daytime minutes a week.

## 5 buy participations on 8 ABC TV shows

Five major sponsors have bought into eight nighttime ABC TV shows in 1962.

The five are: Edward Dalton-Mead Johnson (K&E), Philco (BBDO), Polaroid (DDB), Union Carbide (Esty), and Schick (Compton).

Shows in which they purchased participations are The Untouchables, Ben Casey, Naked City, The Corruptors, Adventures in Paradise, Hawaiian Eye, Cheyenne, and ABC Evening Report.

## TvB REPLIES TO ANPA ON NEWSPAPERS & TV

TvB's December newsletter presents some figures in rebuttal to the newspaper bureau's recent study.

ANPA Bureau of Advertising has lower figures on newspaper use than ones TvB reported in 1956.

The new ANPA study says 86% of households read newspapers on an average weekday, 80% of adults (21 or over) read a paper on an average day, that readership is 91% in metropolitan areas and 72% in rural areas, and is lowest in the South, 78%.

TvB finds viewing greater than set-owning. When 77% of households had sets, 79% watched; now 89% have sets and viewing is larger than this. Also, 83% of people watch tv on average day; ownership is 92% in metropolitan areas, 88% in rural areas, and 85% in the South.

Average reading time for newspapers is 36 minutes, says ANPA. Over half of U. S. adults view tv during an average hour, says TvB.

Five years ago TvB said of newspapers they were read in 92% of households by 83% of adults (18 or over).

## Lang to ABC News as Hagerty associate

Robert A. Lang, former CBS News v.p., is joining ABC News as associate to v.p. James C. Haggerty.

Lang was with CBS from 1955 to 1961, since 1959 as v.p. for administration of the news operation. He was previously sales director for CBS News and Public Affairs.

Before that Lang was advertising manager of Post Cereals division of General Foods.



Robert A. Lang

## Tape playing time spread by device

ABC has developed a special videotape accessory which greatly expands the running time of a machine without switching.

It has 10 videotape accumulator systems, as the devices are known, in operation.

Normally a tape machine can be run for up to 90 minutes without changing the tape or switching to another machine. However the new ABC device allows continuous operation over an extended period of time.

In effect, tape is run from an extended reel system into and out of special troughs where about 15 minutes of tape can be freely accumulated both before and after playing. This gives the operator time to change and splice extra reels.

## DISCOUNT HOUSES MUSHROOM IN TV

Discount houses are the fastest growing and most aggressive users of tv in the retail field, reports TvB.

It's expected that their \$4.1 billion sales in 1961 (estimated) will top those of mail order or variety stores.

The varied stock, rapid turnover, and light use of personal salesmanship in stores of this type make them especially well suited for using tv, notes TvB.

## Automated spot paperwork

Automated spot paperwork was the subject of an RTES round table this week.

Kenneth C. Schonberg, president of Central Media Bureau, John Palmer of Broadcast Clearing House, and George W. Schiele of Broadcast Billing Company participated in discussions moderated by Y&R v.p. William E. "Pete" Matthews.

## FCC GETS NEW LOOK

Trade observers see the FCC's behind-the-scenes role in the sale of WNTA-TV to an educational group as marking the end of a decades-long hibernation of that agency.

It became known last week that a combination of official and informal intervention by the FCC over a period of months was probably the key influence in the sale to ETMA.

Last March, when bidding for the station reportedly reached as high as \$6.6 million for the tv station and \$8 million for the station and its radio namesake, the FCC issued a Notice of Inquiry. This document regretted that New York had no educational station and was taken as a strong hint that NTA, owner of the station, should sell to an educational group.

Then in late November, when negotiations twice had fallen through, Tedson Meyers, administrative assistant to FCC chairman Newton Minow worked all weekend to arrange a compromise between the educational broadcasters and New Jersey Governor Meyner, whose legal objections would have provided a court proceeding so lengthy that the sale contract would have been voided. After finding how far each side would go, Meyers of the FCC actually typed out a suggested compromise that became accepted the following day, 4 December, the final day of negotiations.

## Network educational grants trimmed

The educational sale of WNTA-TV, New York, has provided some new wrinkles.

Latest hassle is over just how much the networks will contribute. CBS has tentatively provided \$500,000, but ABC cut its donation to \$250,000, and NBC last week said it would not give the original \$500,000 but only \$250,000 as long as another network gave the lesser sum.

Jack Harrington

Turk Richter

Jim Passas

Bob Rupel

Tom Nelles

Jack Clark

Cis Rasbaum

John Dickinson

Bob Gilbertson

Peter V. Childs

Bert Adams

Frank Grindley

Bill Yonau

Carter Knight

Al Neely

Frank Daugherty

Dick Hardner

Ken Feldman

Jay Walder

Bob Lamkin

Ken Braun

Bill Ingewoll

Frank Price

Art Elliot

## Regional promotion ideas given at ANA

Adapting promotion programs to regional market differences is an essential part of sales promotion. Some hints on how this can be done were provided by A. C. Nielsen, research company head, at sales promotion workshops of the ANA in New York last week.

Nielsen gave these examples of strong regional differences in marketing. In New York 71% of health and beauty aids were sold through drug stores, but in the Southwest the figure is 36%. However, the Southwest averaged 16.6 prescriptions per family in 1960, compared to only 11.1 in the East Central. Large package sizes in three types studies accounted for about half of Pacific and West Central sales but only one-fourth of Southeast and New York sales. Chain stores account for 63% of food sales in Florida but only 2% in Mississippi. West Central families listen to radio 50% more than Pacific families. East Central families average more than an hour more tv viewing a day than Southern families.

Most products have clear differences, in the regions. Taking 2-to-1 as the basis, only one of six dentifrices, but 16 to 21 detergents, and

(Continued on page 64, col. 1)

## ANA workshops for market merchandising

There are no longer such things as specific age markets, but only "a continuity or spectrum," according to Dr. C. Merle Crawford, director of market research, speaking at an ANA workshop on "Merchandising to Selected Markets" in New York last week.

He pointed out that all marketing tools, not just advertising and sales promotion, were necessary in approaching age-segmented markets.

Not an H. C. Gillian, v.p. and associate director of the plans mar-

keting department of N. W. Ayer & Son, spoke on "Strategy in Reaching Miniature Mass Markets" at the meetings.

Vincent L. La Rosa, president of V. La Rosa & Sons, spoke on using community newspapers to reach the suburban market.

Institutional markets were the subject of a talk by Oscar Gerenflo, national advertising and institutional sales manager of Sunshine Biscuits.

## Rash of year-end agency account shifts

A rash of account shifts have surprised Madison Avenue lately. Last week Revlon reportedly was shifting the \$2 million Knomark account from Mogul, Williams & Saylor, probably to either NK&C or Grey. Only a month ago Revlon moved about \$5 million from W&L to NK&C.

Lately too JWT lost Libbey glass to Fuller & Smith & Ross. Other business of parent company Owens-Illinois went from JWT to Meldrum & Fewsmith of Cleveland recently.

P&G, which shifted the \$10 million Tide account from B&B to Compton and its Premium Duz from Compton to Grey recently, announced agencies for two new test market products.

## NBC footnote to ABC ratings claims

NBC TV denies ABC TV's assertion that the ratings race is close as decimal points.

Basis of the controversy is the MNA for the week ending 3 December, where, says ABC, the whole week nighttime average shows a mere 0.4 difference: NBC TV, 18.5; CBS TV, 18.2, and ABC TV, 18.1.

But, says NBC, that was hardly a typical week, since it had seven pre-emptions for special shows (including five of its highly-rated ones), while the other webs had only one pre-emption each.

## POLITZ VS. ARF

Alfred Politz, a pioneer in the development of many advertising research techniques, has openly attacked the Advertising Research Foundation.

ARF, supported by ANA, AAAA, and special media groups has formerly stated that Politz's criticisms haven't any significance to it.

Last Monday and Tuesday a 19-page pamphlet was received by 1,500 advertising executives. However, ARF denied receiving a copy. The pamphlet was entitled, "Is Progress in Advertising Research Endangered by the Advertising Research Foundation?" It charged that ARF had become too big, was lowering standards, and had gone into competition with independents by offering its own consultation service. It denied that ARF was impartial, and accused it of being subject to fads and "self-serving" activity.

Alcuin Lehman, head of ABC, replied in a formal statement, although at no time had it received a formal communication from Politz. He stated that ARF heard of Politz's criticisms last April, formed a special committee in June to look into the hearsay criticisms. Lehman last week said he read of Politz's criticisms in the trade press but found nothing which he believed would "cause our technical committee or our board to change their mind."

## ABC Radio up 21%

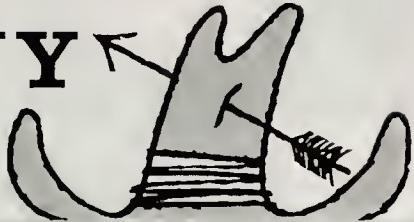
ABC Radio's year-end report is that 1961, the network's best recent year, was up 21% over 1960.

Some 48% of its income came from Breakfast Club and weekday news.

Affiliates increased from 360 to 372. Clearances were up from 225 to 270 on Flair, and from 280 to 300 on Breakfast Club.

Four new advertisers to start in 1962 are Wrigley, Maremount Mufflers, Breakfast Vitamins, and Miller Brewing.

# THE MOST EFFECTIVE ADVERTISING BUY IN WEST TEXAS



**T R I G G**  
**T V A U G H N**  
**S T A T I O N S**

**KROD-TV KVII-TV KOSA-TV**  
EL PASO AMARILLO ODESSA MIDLAND



First in coverage\*... First in sales . . . First in the homes of the big spenders\*\* in Texas and New Mexico. The Bolling Company has the facts.

\* ARB Mar. '61    \*\* Average E.B.I. \$7315 per hsld. Sales Mgmt. Survey of Buying Power May, '61

BUY **TV** to sell West Texans...

Get 34% of New Mexico to boot

**KROD-TV KVII-TV KOSA-TV**  
*El Paso Amarillo Odessa / Midland*



3 Quality Stations/3 Quality Markets/1 National Representative

**Jack C. Vaughn**  
Chairman of the Board

**Cecil L. Trigg**  
President

**George C. Collie**  
National Sales Manager



- Albany
- Tallahassee
- Dothan
- Panama City

EXCLUSIVE

NB  
C

PROGRAMMING

One buy, one bill, one clearance delivers four market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV dominate this area!

WALB-TV

Ch. 10  
Albany,  
Ga.

WJHG-TV

Ch. 7  
Panama City,  
Fla.

### GRAY TELEVISION, INC.

*Raymond E. Corow, General Manager*  
Represented nationally by Venard, Rintoul,  
McConnell, Inc. In the South by James S.  
Ayers Company.

#### Advertising and distribution: Close ties Congratulations!

Your interview with Ken L. Pezrow, a food broker, in your 13 November 1961 issue is the first evidence I can remember having observed of a broadcast trade magazine's report acknowledging the very close tie that must exist, not merely between the forces of advertising and distribution, but even more directly between the individuals who create that force.

However, the problem is far greater—and just as real—in Kokomo and Pascagoula and LaCrosse. The food brokers can be just as much an influence—but there they aren't listed in the yellow pages of their local telephone directories for easy exploration.

More than two years ago—in your 20 June 1959 issue—your *49th and Madison* column carried a letter from us describing a massive effort, both in contact and in advertising to the food trades, which was "paying-off" for several of our represented stations in markets somewhat more remote than New York.

Perhaps our continued and uninterrupted contact on the food brokers in the Philadelphia area—and on the sales reps, wholesalers, processors and manufacturers, too—is one of the reasons our represented stations in Chambersburg, Pa.; Atlantic City, N. J.; Lebanon and Easton, Pa.; and Cumberland and Pocomoke City, Md. (we're not going through the whole list, just those that are closely associated to the Philadelphia market!)—are all showing steady billing gains out of the Philadelphia area.

For medium- and small-market stations, these contacts are at least as important to their national and re-

gional business as for stations in New York.

This is what we think reps should do—and we wish more did it!

Morton Lowenstein  
*Philadelphia Spot Sales*  
*Philadelphia*

#### Compliments to the right

Just as I am prompted to leap upon your back when I think you are wrong, so am I prompted to compliment you when you are right.

I refer specifically to *Commercial Commentary* in the 20 November issue of SPONSOR. I could not agree with you more in your statement that we are not getting to the advertisers and their agencies. Station men can make call after call on timebuyer after timebuyer and it does us absolutely no good, and it will continue to do us absolutely no good until we find a more effective means to sell the account executive and the client. The timebuyer makes no decisions, he simply carries out orders. Radio and radio people must take the bull by the horns and sell the medium on a national level just as we sell it on a local level.

Every one of our local sponsors is fully aware of our creative efforts in presenting news and public service. They know that when a siren is heard going down the street, the fastest way to find out why is to tune in the nearest, most effective radio station. We must somehow convey this idea of immediacy and tremendous local acceptance to the national sponsor.

Frederick Epstein  
*president*  
*KSTT*  
*Davenport, Ia.*

**NEW YORK RADIO**

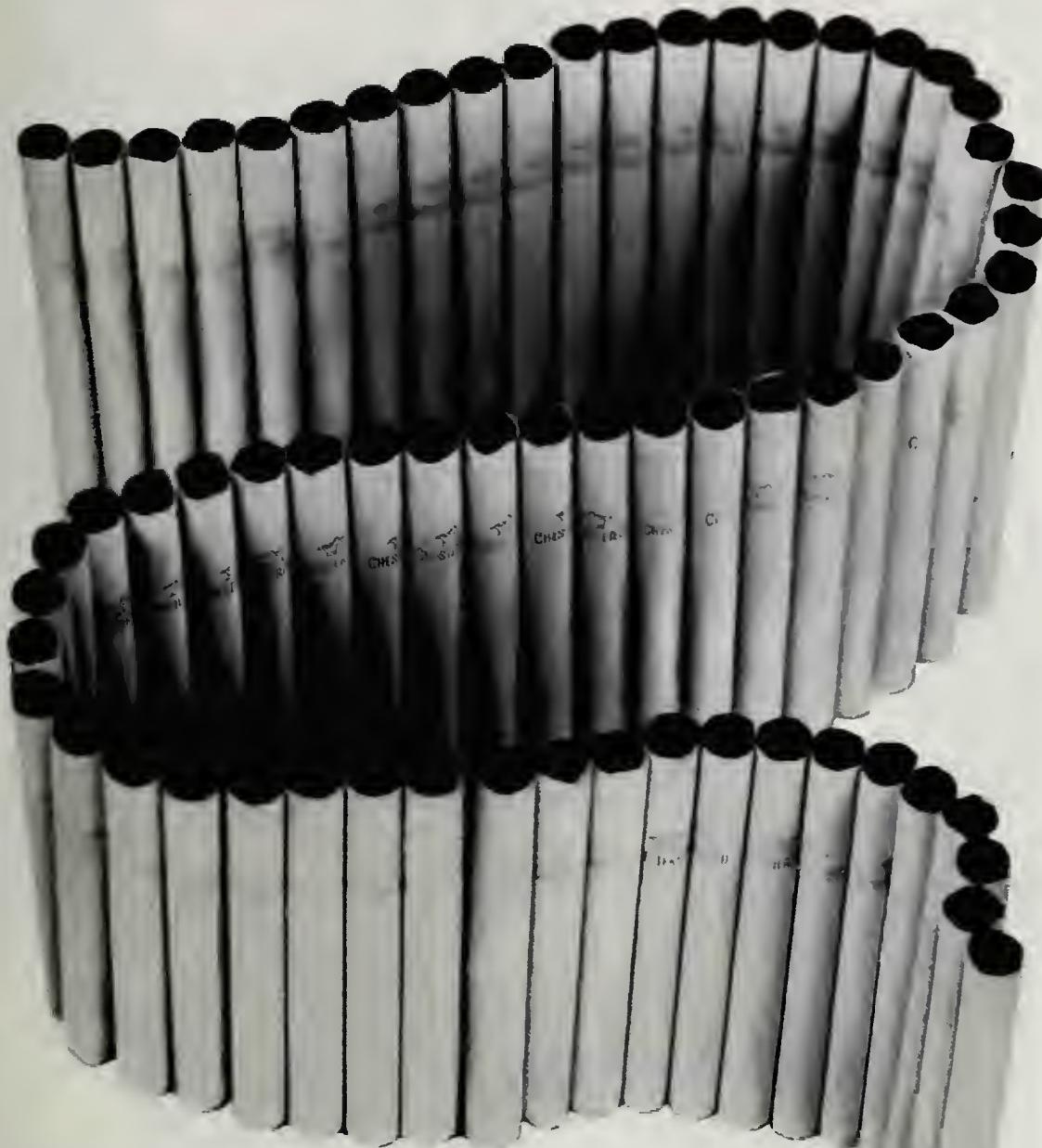
**wmca**

**THE VOICE OF NEW YORK**

**70 kc**

**rating group**

**Represented by**  
**AM Radio Sales**



## 21/20 IS ON THE MARCH!!

CHESTERFIELD is stepping out front by stepping up sales with a great new theme, a rousing new song and a barrage of television SPOTS. In the words of Chesterfield's famous slogan: "THEY SATISFY."

SPOT advertising builds *king-size* sales with *regular-size* media budgets and is the only medium that lets you *match* your advertising effort to your sales potential. SPOT is the only medium that lets you bolster *light* marketing areas without any waste circulation.

Your H-R salesman can help YOU *select the right blend* of stations and markets for your client. Broadcasting is H-R's business.



"Our live  
TV show on  
WSUN is in its  
3rd year . . .  
the reason . . .  
**RESULTS!"**



This is how Charlie Cheezem, Realtor, Builder and Developer of Florida's leading West Coast Retirement Home Development feels about WSUN-TV, Tampa-St. Petersburg, Florida.

"Our 8 salesmen at Ridgewood Mountain Village make it a point to learn where our customers come from. Our weekly half-hour Community Sing program on WSUN-TV is over 2 years old, and has consistently been one of our best advertising investments."

Ratings vary from survey to survey; the true yardstick is SALES! Dollar for dollar by any survey, your best Tampa - St. Petersburg buy

**WSUN-TV** abc

Net P-p: VENARD, RINTOUL & McCONNELL  
S.E. Rep: JAMES S. AYERS

## Commercial commentary

### Xmas letter to an adman's son

Dear Mike: The reason for this letter is that I happened to have breakfast with your father when he came East last month for the ANA meeting at Hot Springs, and though I've never met you, there are a couple of things I'd like to say to you, especially at Christmas time.

The ANA has a nice custom at Hot Springs for those of us who are early risers. Set up in the Homestead dining room are two or three large tables for eight tagged "hospitability tables"—a cornball name but a good idea.

Anyone who wants to can eat at a hospitality table. You just sit down, introduce yourself, order your breakfast, and join in the conversation.

The morning your father came in we were kicking around the topic, "the public image of advertising and how to improve it," one of those big-deal subjects which admen are always yakking about these days.

Your old man listened for a bit, then looked up from his bacon and eggs and said, "You know what the real problem is? It's when my boy comes home from high school and tells me what his teachers say about the waste and immorality of the ad business."

That remark revealed a lot about your paternal ancestor, Mike. First, he's obviously a pretty shrewd cookie who can cut through glop and goo and fuzziness and get to the guts of a subject. Second, he thinks an awful lot of his kids, particularly you. Third, and this may surprise you, I don't think he's at all happy about what he's been able to tell you so far in answer to your teachers' snide cracks.

### It's hard for the old man to say it

Now in a sense this is understandable. Fathers often find it tough to talk to sons, particularly teen-age sons, and as you have undoubtedly heard, you're smack in the midst of "that difficult age."

Beyond that, however, most fathers get sort of shy and choked up when it comes to boasting to their own offspring about the grand and glorious profession they're engaged in.

This is partly because they're afraid they'll sound like permanent inhabitants of Squaresville, partly because any dad who is worth a damn wants his boy to make his own decisions, without influence.

But let me tell you something, Mike. They care. They care terribly what you think of their business or occupation.

That's why, as a kind of Christmas present to the old man and to you, I'd like to try to tell you some of the things about advertising and about his job in it, which your father finds awful hard to say.

First off, however, a few observations about your teachers.

I've never met Miss Twitchett, or Mr. Pennywhistle, or whoever it was on the high school faculty who gave you that line of guff about

(Please turn to page 53)



# KRON is TV in SF



*San Franciscans are sold on KRON-TV*

**KRON-TV**  
biggest station share,  
most homes reached  
**3-6 PM, MON.-FRI.**

NSI, Aug.-Sept., 1961

S.F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •



*NOW IN PRODUCTION!....*

# A NEW CATEGORY OF PROGRAMMING TO MEET TODAY'S INDUSTRY TRENDS!

FLASH! Just reported! ALREADY BOUGHT BY • WAST-TV Albany, N.Y. • WSB-TV Atlanta, Ga. • WCCA-TV Columbia, S.C. • WLW-D Dayton, Ohio • KLZ-TV Denver, Colo. • WFBM-TV Indianapolis, Ind. • WHAS-TV Louisville, Ky. • WCCB-TV Montgomery, Ala. • WEAR-TV Pensacola, Fla. • WTOK-TV Meridian, Miss. • KTVK-TV Phoenix, Ariz. • WAVY-TV Norfolk, Va. • KOMO-TV Seattle, Wash. . . . and others.

A CANDID  
photographic view of  
REAL PEOPLE IN  
TRUE SITUATIONS  
AND AUTHENTIC  
LOCALES!



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TV'S FIRST  
"DOCUMATIC!"

# "KEYHOLE"

DRAMATIZES THE  
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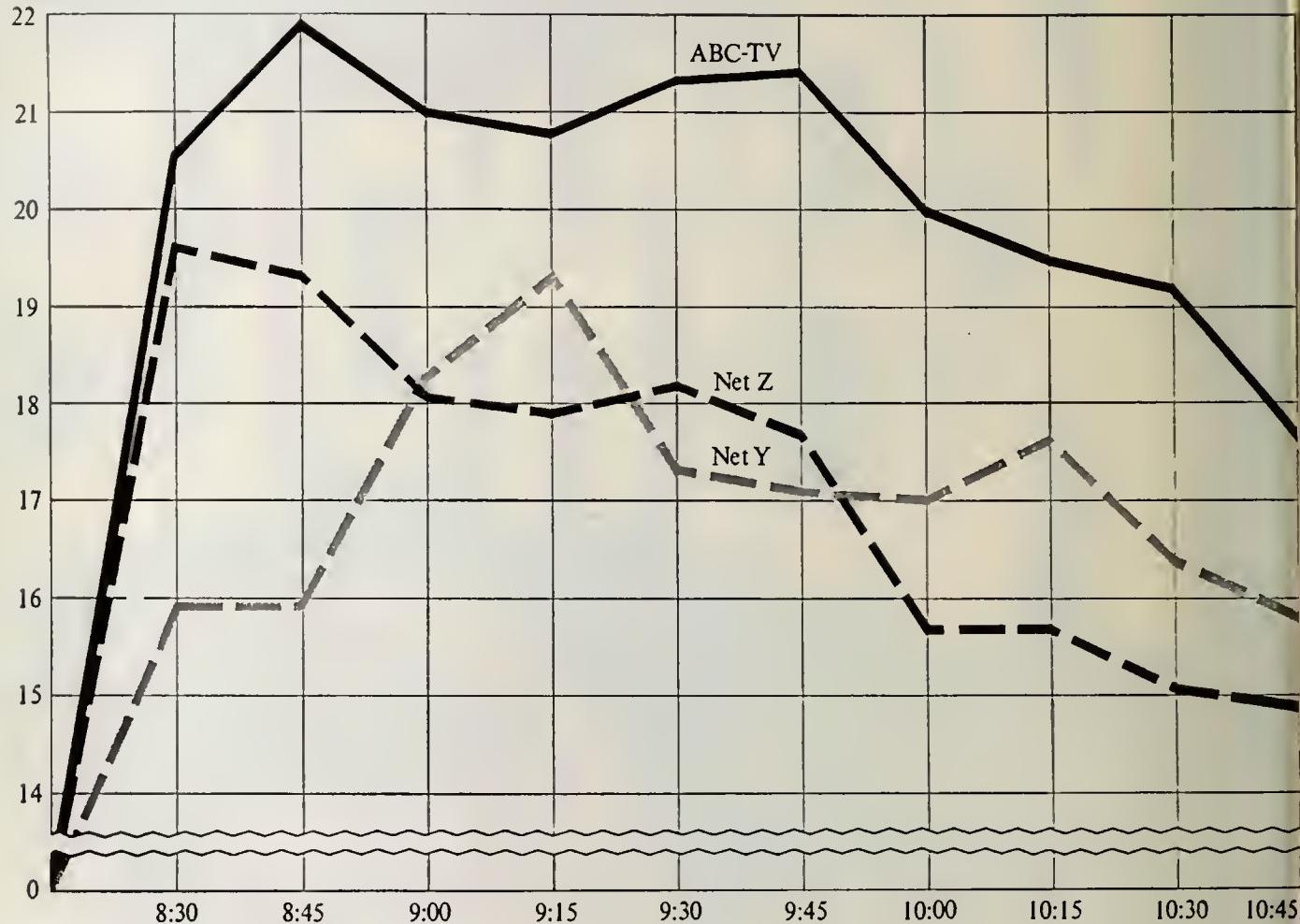
DOCUMENTS THE  
**DRAMATIC!**

BY AND WITH

**JACK  
DOUGLAS**



Nielsen Rating\*



## Take your time.

Study the numbers. Follow the lines to their inevitable conclusion. The #1 network as rated any and every quarter-hour between 8:30 PM & 11 PM, as averaged Monday thru Friday, is **ABC-TV**.\*

\*Source: Nielsen 24 Market TV Report, Average Audience, week ending December 3, 1961.

# SPONSOR-SCOPE

18 DECEMBER 1961  
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The tv networks have begun to show quite a sensitivity to the continuing jibes about having made themselves so flexible in sales policy as to pose a serious threat to the growth and/or stability of spot tv.

Sales executives of two different networks last week voluntarily brought the subject up to SPONSOR-SCOPE, urging that some attention be given to the network side of the issue.

The gist of their rebuttal was this:

- The allegations are clothed in half-truths and imply a lack of understanding of the marketing process.

- There is no basic conflict between the sellers of spot and network, because when an advertiser switches from spot to network he has found it expedient to change channels for the marketing of his product.

- The transition might be compared to a household head who, once content with a Volkswagen, switches to a Ford to take care of his burgeoning family.

- Sellers deeply concerned with the industry should take the long-range view and weigh these questions: (a) Are the transfers from spot to network hurtful to the industry as a whole? (b) If spot does its promotional job well, can it not look forward in an expanding economy to more recruits for itself?

The reaction of selective spot sellers against the inroads of the networks on what they deem their preserves could trigger a bitter battle of sales maneuvers for 1962.

A very significant gambit in this tug-of-war was unveiled only this past week when the Katz tv stations and Ziv-UA combined their forces for a programming plan to guarantee time for national or regional advertisers interested either in sponsoring their own programs or participating in a spot carrier over an extended list of markets.

(For details and broad implications of this plan see Sponsor Week, page 7.)

The trading stamp business continues to be a hefty source of revenue for spot radio, even if the multiplicity of stamp merchandisers are given just to flights.

The thing that makes them choice accounts is that where they do cut loose the schedules run anywhere from 50 to 200 spots (mostly minutes) per market.

In the northwest one that's just started rolling is McDonald Plaid Trading Stamps (D'Arcy). At the moment it's hitting hard in the Albany, N.Y., district, in association with the A&P, and is making plans to mushroom out into New England.

Other spot radio buying action of the past week: J. I. Case (Geyer, MM&B), GM's Guardian Maintenance Program (Brother), Oliver Corp. (Fuller & Smith & Ross), Armour Fertilizer Works (Liller, Neal, Battle & Lindsey).

It isn't often that a brand can climb to dominance in a particular programming facet of spot without the trade noticing, but it's happened in the case of Tareyton (Gumbinner) with regard to local baseball.

To wit, Tareyton has become the biggest buyer of local baseball in terms of a single brand. The expansion in that area has meant quite an increase in the brand's billings —though still far from the estimated \$12 million that American Tobacco is spending on Pall Mall (SSC&B).

Tareyton's baseball broadcast roster includes the San Francisco Giants, the new Houston team, the Boston Red Sox, the Milwaukee Braves, the Los Angeles Dodgers, the Detroit Tigers. In the cases of the Red Sox and the Tigers Tareyton shares the commercials with Lucky Strike.

Tareyton has taken over a role filled back there by Camel, before by Old Gold.

## SPONSOR-SCOPE *continued*

National spot tv buying for early 1962 seems to have moved into first gear.

Among the week's activity out of New York: Duffy-Mott (SSC&B), eight weeks, starting 21 or 28 January, fringe minutes, prime 20's and I.D.'s; Johnson & Johnson (Y&R) contracts to September; Gulf Oil (Y&R), prime 40's, nine weeks, starting 31 December; Maxwell House regular (OBM), five fringe minutes a week, 15 January; American Home's Chef Boy-Ar-Dee (Y&R), 26 weeks, 2 January; Warner-Lambert's Bromo-Seltzer (BBDO), 17 weeks, 1 January.

Out of the midwest: Climalene (D'Arcy), 18 markets, early January; Pure Oil (Burnett), lining up news, weather, sports strips; Alberto-Culver (Compton), renewed spot market list for another year.

Admen who've lately visited the tv program producing marts in Hollywood report that judging from what they've seen on the drawing boards the producers are taking a more mature attitude toward the medium.

According to those observers, where tv fare will particularly benefit is the effort to evolve new frameworks for the anthology type of drama which retain the same lead characters from week to week.

The click of Dr. Kildare and Ben Casey and the gratifying reception accorded the Dick Powell series seems to have had this effect on the producing fraternity: recognition of the fact that realism in character portrayal can pay better dividends in audience than realism in action—that is, violence for violence's sake.

Another programing trend on the horizon, but this mostly out of New York: idea shows of the Candid Camera category where the accent is on human interest rather than sheer stunt.

Schlitz will be allocating more of its budget in 1962 to spot than it did this year, according to information obtained by rep sales development people from Burnett.

The brewery put around \$1.8 million in spot tv in 1960, but the medium's share took a sharp decline this year.

(For a graphic correlation between Schlitz's up-and-downs in spot and its total barrels as compared to the Budweiser story see 30 October SPONSOR-SCOPE.)

Whitehall and the Listerine section of Warner Lambert last week unloaded quite a chunk of year-end money for nighttime participations and sports.

The recipients were the tv networks, with the buys to expire by 31 December.

The pre-Christmas promotion of Gulton Industries' Lifelite battery (Compton) has already worked out so well that it's planning on a similar promotion for Father's Day and the June graduations.

It's now using six weeks of spot tv in the top nine markets and Jack Paar in 70 markets.

Ford (JWT), which has swung strongly to the side of sports sponsorship, is taking a look at the possibility of participating next fall in the NCAA games on ABC TV as well as the National Football League events on CBS TV and NBC TV.

To sweeten the look for Ford, ABC TV advanced this statistical narrative:

- Over a four-week period the NCAA games reached 41% of all tv homes.
- Over a four-week period the NFL games reached 38% of all tv homes.
- 17% of ABC TV's 41% was an audience different from the NFL's.

Implication: a goodly portion of the NCAA audience is unduplicated by the cumulative audience of the pro games.

## SPONSOR-SCOPE *continued*

Network tv could be moving into a World War II cycle, even though the Civil War series didn't catch fire in this year's rating parade.

ABC TV has two potential series in this genre for next season, one of them Combat Zone, out of the Warner Bros. studios.

Notes that network: the World War II films on NBC's Saturday movies have been scoring rather well.

Incidentally, these Saturday movies have been getting 2.3 viewers per home and this audience composition: men, 29%; women, 41%; teenagers, 15%; children, 15%.

The tv film vaults have been dug into once again for a daytime replacement. ABC TV will have the Jane Wyman Theatre instead of Number Please in the 2-2:30 strip.

The January move has a two-fold motivation : (1) CBS TV and NBC TV have games of their own—Password and Jan Murray—in the same period; (2) Loretta Young soap operas have been doing well for NBC TV and there shouldn't be any reason why the four-year-old Wyman series (of similar appeal) can't be as productive.

ABC TV had a pretty good week in disposing of its daytime inventory.

The sales included: R. T. French (JWT), about \$1 million worth for 1962; Scott Paper (Bates), for its Waldorf tissue; Golden Grain macaroni (McCann-Erickson), \$250,000; Sal Hapatica (Y&R); Fels Naphtha (Manoff); Minnesota Mining (BBDO).

On the nighttime side there were minute participation buys by Block Drug (SSCB-Grey); Schick (NC&K); Welch Grape Juice (Manoff).

Moneywise, NBC TV daytime sales also had a lusty week.

To begin with, it got a \$3 million renewal for 1962 from Colgate, while Simoniz bought 24 quarter-hours over 12 weeks and P&G bought some more time in Loretta Young. The Simoniz buy (for its furniture wax) will figure around \$300,000.

Of the two hospital shows, younger household heads have a greater affinity for ABC TV's Ben Casey than for NBC TV's Dr. Kildare.

Distribution of household head groups breaks down this way, according to ARB:

PROGRAM	UNDER 40	40-54	55 & OVER
Ben Casey	41%	36%	23%
Dr. Kildare	36%	30%	34%
(Share all tv homes)	(35%)	(33%)	(32%)

Nielsen's audience composition also gives Casey an edge over Kildare as far as composition of women is concerned—50% to 48%, while TvQ in the same area gives Casey a rating of 58% and Kildare a rating of 39%.

If you like the game of figuring out the odds, here's one that Nielsen has worked out for you in connection with the prospects this season of various types of regularly scheduled nighttime tv network shows making the top 40.

As based on the latest NTI, the chances are as follows:

Westerns: 7 out of 14.

Suspense: 3 out of 17.

Situation comedy: 13 out of 27.

Adventure: 1 out of 2.

Variety: 5 out of 17.

Quiz, panel: 3 out of 5.

General drama: 4 out of 15.

With last week's acquisition of the \$11 million Tide (P&G) account, Compton may be in a position to make this claim: more No. One (market share, that is) national grocery and toiletries brands than any other agency in the U.S.

The roster of these No. One's:

BRAND	CLIENT	CATEGORY
Cascade	P&G	Automatic dishwasher detergent
Comet	P&G	Cleanser
Tide	P&G	Heavy duty detergent
Crisco	P&G	Shortening
Duncan Hines	P&G	Layer cake mix
Ivory Liquid	P&G	Light duty detergent liquid
Ivory Soap	P&G	Toilet soap
VO-5	Alberto-Culver	Hair conditioner
Rinse-Away	Alberto-Culver	Dandruff rinse
Quaker Oats	Quaker Oats	Hot cereal

The word about the split between Alberto-Culver and JWT—a relationship that never got started from the billings end—is that they couldn't agree on product introduction strategy.

A-C won't tell what product was involved but it seems that the client was thinking totally in terms of spot and JWT leaned more toward network.

Neither Compton, Chicago or Burnett, which A-C would like to have handle the new product, are eligible because of product conflict. It'll probably wind up with a New York agency.

California Packing (Del Monte) and its agency, McCann-Erickson, are still listening to bidding for its \$1 million daytime plum.

The budget would cover all of 1962.

The account spent around \$600,000 in spot tv during 1960.

The theory that the closer the team is to the area the greater the audience quotient apparently doesn't quite stand up when it comes to the World Series games.

Note in this distribution of homes viewing World Series by territory as collated by Nielsen how people on the west coast paid hardly any more attention when, for the first time, one of its own was a contender:

REGION	1959 (CHI. VS. L.A.)	1960 (N.Y. VS. PITTS.)	1961 (N.Y. VS. CINN.)
North East	28%	26%	26%
East Central	19%	24%	21%
West Central	23%	20%	18%
South	17%	18%	23%
Pacific	13%	12%	12%

How to read the above data: 28% of the tv homes who saw at least a part of a telecast of the 1959 World Series were located in the north east.

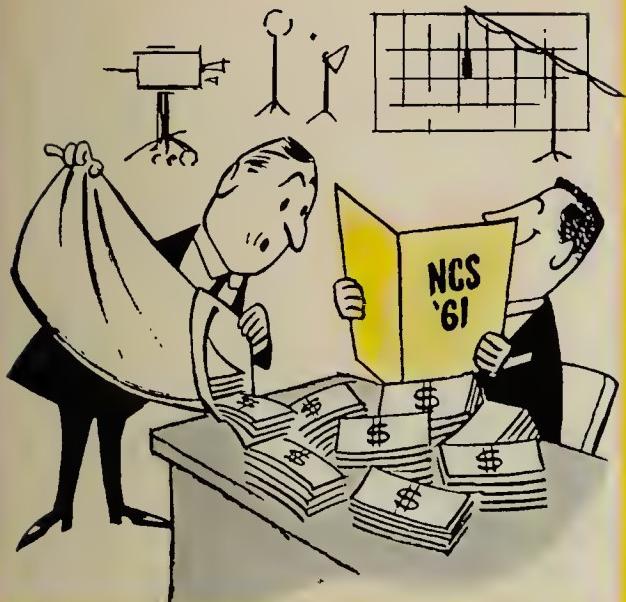
If you're in the business of buying spots, you might take a look at what's happening this season in the audience profile of 7:30-8:30 p.m., network by network.

The pattern appears to be changing particularly for NBC TV and a good case in point is Sunday.

In this hour last fall NBC TV's quotient of the 3-4-5-person households was but 26%. This fall it's 40%, according to the national ARB. Perhaps the scheduling of Walt Disney had a lot to do with the difference.

**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 76; and Film-Scope, page 60.

**Top station managers  
are studying it**



**Successful station reps  
are studying it**



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The PGW Colonel is in our ten offices from coast to coast are ready, willing and very able to show you the best ways to reach millions and millions of men with spot television on these productive television stations. Won't you give us a call?

## FOR SPOT TELEVISION

MKT - SOUTHEAST				CHANNEL PRIMARY				CHANNEL PRIMARY			
				16	1	A-C		K-C-TV	N-City	9	ABC
					4	C		K-C-TV	M-W	3	C
					11	C		KCO-TV	Portland	4	CBS
						C		K-D-TV	P-L	31	CBS
					10	N-C		K-LR-TV	L-L	11	IND
						C		K-AD-TV	W-H	3	NBC
					13	A-C		K-B-TV	B-T	6	CBS
						C		K-TV	C-GI	6	NBC
					1	F-C		K-WPTV	I-LW-D	7	NBC
						C		K-TV	A	5	CBS
						N-C					
MKT - SOUTHEAST				CHANNEL PRIMARY				CHANNEL PRIMARY			
								K-O-TV		2	CBS
								K-TV		9	ABC
								K-TV	H-U	9	CBS
								K-LA-TV	L-A-V	5	IND
								K-N-TV	F	4	C
								K-TV	S-N-T	7	CBS

MOUNTAIN and WEST				
K-O-TV			2	CBS
K-TV			9	ABC
K-TV	H-U		9	CBS
K-TV	L-A-V		5	IND
K-N-TV	F		4	C
K-TV	S-N-T		7	CBS

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## Why Monkey with the Metro...

The CHARLOTTE TV  
MARKET is First  
in the Southeast  
with 651,300 Homes\*

# Charlotte City Limits

Fables have persisted for years about how to judge a market's size by the Standard Metropolitan Area concept. Savvy Monkeys see no metro, hear no metro, speak no metro — because they know that it's the total TV Homes delivered that counts!

Speaking of delivering, WBTV reaches 55.3% more TV Homes than Charlotte Station "B".\*\*

\* Television Magazine—1961

\*\* ARB 1960 Coverage Study— Average Daily Total Homes Delivered

CHARLOTTE  
651,300

Miami  
569,300

Atlanta  
549,800

Louisville  
423,800

New Orleans  
379,400

Richmond  
268,800

**WBTV**  
CHANNEL 3 CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising Representatives, Inc.

\* Television Magazine—1961

\*\* ARB 1960 Coverage Study—  
Average Daily Total Homes Delivered

## Tv may go the way of newspapers

Typical New York Times page carries ads of three airlines, seven haberdashers, and three restaurants, evidently all living together in harmony. Newspapers do not guarantee product protection; they limit it to what is practical for them



# Is product protection ash-can bound?

**Exit could result from near impossibility of keeping competitors far apart without extreme sacrifice by stations, confusion for net**

Last week, working under cloak and dagger wraps, an industry source put the finishing touches on its proposed solution to the product protection dilemma. (See box page 28.) The pains taken to assemble this protocol point up the anxiety that has been caused by perpetuation of an

institution which has its roots in radio days of yore.

The proposal substitutes "good business judgment" for any iron-clad protection stipulation, which is indicative of a feeling rampant among broadcasters that product protection as now practiced (or said to be prac-

ticed) ought to be junked posthaste. Here's what's happened to date:

- At least one station group (Corinthian) has stated outright that it will not endeavor to protect network spot-carrier advertisers from spot advertisers on its stations. (It's "impossible," asserts spokesman from

## Broadcasters perspire profusely over highly tricky product protection puzzle

Corinthian Broadcasting.)

- One network (NBC TV) has reduced from 15 minutes to 10 the length of protection it guarantees advertisers within its own programs and endeavors to extract from its affiliates.

- At least one network concedes it hasn't adequate staff to keep its affiliates fully informed of which products are to appear in which positions on participating programs.

- A number of stations, insisting they can't depend on the networks for sufficient information, have taken to monitoring the programs in an effort to get some idea of which products they should be protecting.

- Off-the-record spokesmen from

all networks foresee limitation of whatever protection is offered in the future strictly to the category of the product actually aired (with plenty of advance notice as to what that product will be). Such a limitation would take the place of the current practice of multiple-category protection.

In keeping with these developments, the newly-created proposal for station policy toward product protection opens with the statement that guarantees of 15-30 minutes separation between competing products' commercials no longer are practical or possible. Nevertheless, it does put forth station intention to provide "maximum product protection as a

routine operating procedure."

Top priority for protection under this suggested policy would go to announcement advertisers and those program advertisers (national, network, and local) who utilize full sponsorship or conventional alternate-week sponsorship. Crossplugs in alternate-week programs would not be included among the protectable eligibles.

As for network programs sold on a participating basis, the stations would not take protection responsibility under this suggested policy. Yet, "within the limits of good business judgment," stations would attempt to provide all advertisers with as much protection as possible.

And, finally, where product separation is to be furnished, it would be confined to the particular product being advertised, as opposed to the broad classification into which the product falls. For example, a soft drink would not necessarily be protected from a beer.

While this proposal is set up as a guide for stations, industry sources agree product protection constitutes a substantial, though not so extensive, impediment for the network. Network salesmen are hard put to keep track of which product types already are represented in the spot carriers, on which dates, in which positions in order to know what they can sell to new advertisers.

And the advertiser practice of last-minute switches among their multi-product lists makes it difficult for the networks to keep themselves and their affiliates informed of which products will be plugged, and in which position, on a given program. That network problem becomes a station problem when affiliates receive time orders to the effect that they must protect "Coffee, Post cereal, Jello, Birdseye products, Minute products, SOS, or any of the other products made by General Foods," as the wording ran on an actual order.

A spokesman for the network serving out the above-described time order admitted that it's unfortunate and attributed it in part to understaffing at his office. He said the station that gets such an order has every right to demand more specific information from the net.

## Proposes an escape route for stations

Anonymous source assembles four-point approach to the product protection problem, eliminating network participation sponsorships from the guarantees

For many obvious reasons, it is no longer practical or possible for television stations to "guarantee" 15-30 minute separation of commercials for competing products. The following is offered for your consideration as station policy.

1. WHOA-TV will make every effort to provide maximum product protection as a routine operating procedure.
2. It will be WHOA-TV's intent to provide such product protection for announcement advertisers and for those program advertisers (national, network and local) who employ full sponsorship or conventional alternate-week sponsorship. However, such protection will not apply to crossplugs in alternate-week programs.
3. While it will be WHOA-TV's endeavor to provide all advertisers, whether network originated or not, with as much product protection as possible (within the limits of good business judgment), WHOA-TV will not take responsibility for product protection in the case of network programs sold on a participating basis, or any other basis of network purchase except full sponsorship or conventional alternate-week sponsorship as described above.
4. Where the intent to provide product separation applies, protection will be confined to the particular product being advertised. Example: The advertiser of a hand soap will not necessarily be protected from a packaged wash soap or detergent - a soft drink from a beer. Protection will apply only to the specific product being advertised - not to the broad classification into which it falls.

By way of rebuttal, a sales executive of the station receiving the delinquent time orders asserted that contacting the net does little good, in terms of obtaining specific information far enough in advance. According to him, station people sometimes seek a solution through watching the program for a couple weeks to get the hang of the product lineup. "It's like some kind of detective game," was his sardonic assessment.

Networks hold the key to easing tensions caused by the product protection stipulations, and they have made moves in that direction. A couple of years ago, they maintained a protection span of half an hour before and after the program in which an advertiser appeared. More recently that period was reduced to 15 minutes, measured not from the program's start and finish, but from the commercial itself.

A further refinement instituted this year by NBC TV is reduction of the protection span to 10 minutes on either side of the period embraced by the commercial and billboard. Care is taken to keep commercial and billboard close together.

In addition, that network is moving toward limiting protection to the product which actually appears in the announcement. Its current practice is to grant the half-hour advertiser protection for three categories, and the spot-carrier advertiser for two—to give them leeway in switching products to be aired. The other networks maintain a similar arrangement.

Extra hyper-tension in the product protection area stems from varying definitions of just what constitutes competition for a given product. The soap-detergent field is replete with this kind of debate, what with bar soaps for bath and laundry, powdered or liquid soaps for washing clothes and dishes, pills for washing machines, and powdered or liquid-purpose detergents and so forth. Determination of what competes with what is only part of the battle. There is "incompatibility" to be shed out. Cigarettes want protection from cough and upset stomach remedies. Tooth pastes steer clear of dentine gum. Foods don't want to anywhere near a weight-reduction

## Here is latest move toward co-existence



**PACKAGE GOODS** giants Procter & Gamble and Lever Brothers, who wouldn't be seen dead on the same nighttime network tv show even with unrelated products as of not so long ago, now are represented by Crest toothpaste and Liquid Swan, respectively, on *Frontier Circus* (CBS TV, Thurs. 7:30-8:30 EST). Industry observers see this as a breakthrough toward advertiser recognition of the infinite problems created by attempting to separate their diverse products on network spot carriers, and in adjacent spot advertising aired by net affiliates.

preparation such as Metrecal. Metrecal is tolerant of foods, but wishes protection from vitamin pills because its copy claims include reference to vitamins (and because its manufacturer, Meade, Johnson, also makes vitamin pills). Purveyors of soft sell commercials object to juxtaposition to announcements of the Ted Bates school of hard sell. And nobody wants to be next to Ex-Lax.

A further twist to the product protection problem arises in connection with less-than-three-station markets. After a network carefully sets up its schedule so that no product conflict occurs from one program to the next, along comes a station which shuffles the timing and carries programming from two networks. Thereby it creates new possibilities for conflict, entirely out of either network's control.

In pressing for relief from the ulcer-breeding anxieties of product protection, broadcast industry officials hasten to point out that advertisers can count on little if any such protection from the print media.

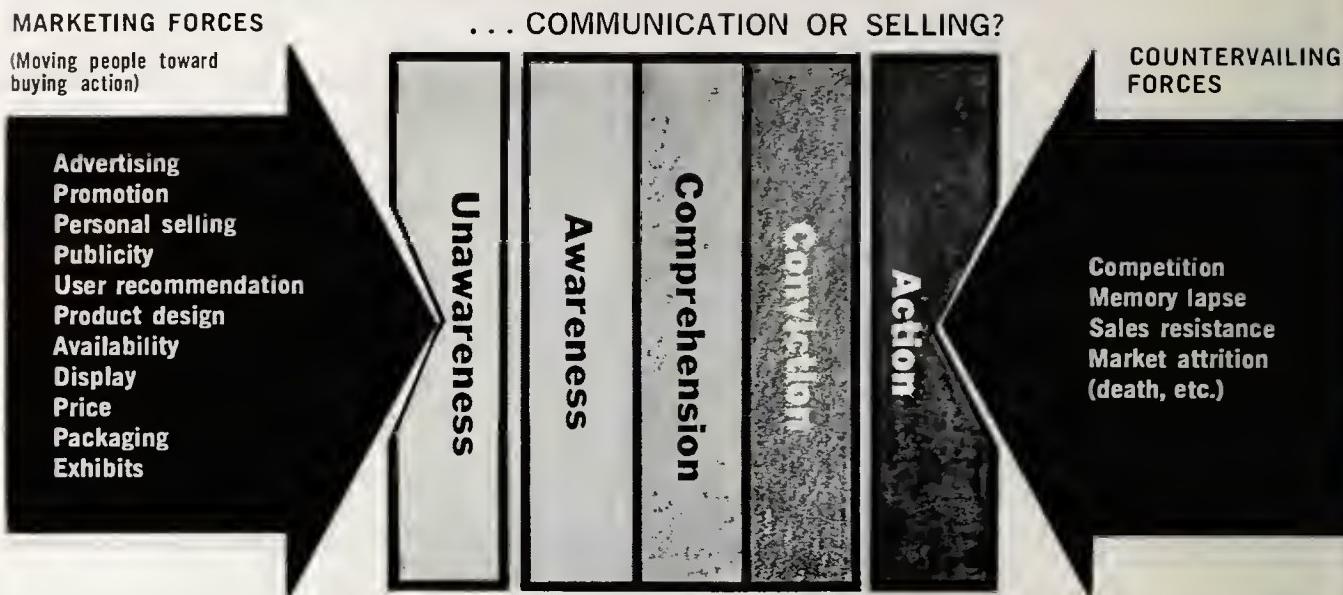
They assert that a glance at any newspaper almost invariably will fall upon the advertisements of competitors on the same page or facing pages. While such may not be the case in magazines, they note that by flicking a few pages, one is certain to encounter competing advertisements within a matter of seconds.

Present-day broadcasters consider themselves, in a sense, victims of history. Product protection infiltrated during the heyday of network radio when one advertiser was responsible for an hour or half-hour, and held on to his slot for long periods of time.

And, as tv evolved, product protection made the transition smoothly since sponsorship arrangements initially were similar to those of network radio. But the spread of network spot carriers (well over 50% of nighttime net tv falls into this category), and diversification of products produced by parent companies have created an increasingly impassable road-block for product protection that makes any kind of economic

(Please turn to page 52)

## What is media's basic role? . . .



## RADIO QUESTIONS 'PROJECT X'

► Spokesmen for radio see ANA's 'Defining Advertising Goals' as fine in theory but in practice defend the measuring of direct link between advertising and sales.

Last week SPONSOR took a long, thoughtful look at what, if anything, radio is doing, can do, plans to do, to research the communication measurements of advertising as detailed so provocatively in the ANA's "Project X" publication. "Defining Advertising Goals for Measured Advertising Results" (SPONSOR, 6 November).

Conclusion at week's end? A wealth of *Is* and *If*.

1. *Is* "Project X," which the ANA unwrapped early last month at its fall meeting in Hot Springs, Va., receiving the serious attention in broadcast circles that its top-echelon advocates expected?

2. *Is* its premise—that an advertising goal is a specific communications task rather than a marketing or sales task—a radical departure from established media thinking? Or is it simply part of an ideological textbook that the "practical" advertising man long ago dismissed as per-

ceptive in theory but over-detailed in realistic application?

3. *Is* there a decided difference of opinion among advertisers, reps, agencies, and rating services as to what *should* be measured as well as what *can* be measured?

4. *Is* there a measurement gap (i.e., those unmeasured quantities between consumer unawareness and consumer action), especially in current research, as contended by the ANA?

5. *Is* the ANA testament likely to bring on a redefining of advertising principles and responsibilities, or simply, like many another theorizing tome, die on the vine?

Well . . .

1. *If* there has been any widespread interest, discussion or enthusiasm in the ANA study, aside from its initial impact at the ANA meeting, SPONSOR has not discovered them.

2. *If* the nation's leading advertisers, as some ANA members anticipate, do start to respond (that is, accept advertising as just one among many marketing forces in the spectrum from product unawareness to direct buying action, and thus demand that advertising's measurements be in terms of how well a specific communication task is accomplished rather than in terms of sales), then radio lags behind TV in so-called shades-of-gray research.

3. *If* the validity of ANA's goal goes unchallenged (that goal being to determine the extent to which people are *influenced* by advertising instead of being content with measurements that do little more than tell how many people *are exposed* to particular advertisements), then radio, if it hopes to woo any sizeable national budgets, is going to have to research the knowledge, attitude, and behavior changes in its listeners themselves.

it has done so infrequently, if at all, in recent years.

The disparity between radio's current measurement activity (and thinking) and ANA's marketing communications spectrum is most notably revealed by the remarks of RAB's president Kevin B. Sweeney to the Advertisers Club of Cincinnati on 22 November. Sweeney, while not commenting directly on ANA's "Project X," roundly scored what he calls the "type of information being piled up in huge mountains about aspects of advertising other than sales."

Citing radio as the "undisputed king of the sales effectiveness research field" because of its sizeable information on sales resulting from retail advertising, Sweeney asserted, in part, "Many national advertisers are being sold meaningless measurements of their advertising and have relatively little idea of what their dollars are buying in increased sales or increased share of the market. Most advertisers don't have the vaguest idea—with any degree of accuracy—of how many dollars come back when they spend their share of the \$12 billion that American retailers and manufacturers invest in business stimulation."

"There are measurements of everything about much of national advertising," Sweeney said, "except what it produces. In fact it is doctrine in some advertising agencies that sales and national advertising are not closely inter-related." Concluding, Sweeney recommended an all-media, all-agency and all-advertiser effort to learn more about sales resulting from advertising and what can be done to improve the performance of advertising in producing direct sales.

This is in marked contrast to the ANA study recommendations. While the purpose of advertising, *ultimately*, says ANA, is to get action—*buying action*—the advertiser needs to now:

1. How many *more* people are *more acutely aware* of his brand or company name after being exposed to his advertising?
2. How many more people comprehend the features, advantages and benefits of the product because of the advertising?
3. How many more people are fa-

vorably disposed (rationally or emotionally) toward the purchase of the product?

And, finally,

4. How many *more* people have gone the whole route—taken action by asking for, or reaching for, the product?

That most advertising people are aware of the many factors contributing to a sale, says RAB's vice president, Miles David, is obvious; no intelligent advertising man is one-dimensional. But those who try to separate advertising from selling, he contends, are simply trying to get off the hook. "Any high level marketing man gives thought to these factors," he adds. "but when it comes to advertising he is primarily concerned with the role that advertising plays in actual sales. He, as all of us, is much more interested in shades of green

than shades of gray."

Looking at both sides of the coin, Dr. Sydney Roslow of Pulse—while granting a sincere point of view on the part of ANA's Committee on the Corporate Management Approach to the Advertising Investment, the committee under whose auspices "Project X" was conducted—believes that far too many advertising people, when the chips are down, tend to hide behind the skirts of a "sales are down but that's not our fault" philosophy.

"But," says Dr. Roslow, "I don't perceive the controversy in 'Project X' that seems so obvious to many. After all, whatever can be measured ought to be measured, if in so doing we obtain useful material at a realistic cost. There is a tremendous fund of experience and technology available to advertisers for measur-

## Measuring advertising's effect on sales from two viewpoints: radio and research



KEVIN SWEENEY, PRES., RAB



DR. SYDNEY ROSLOW, DIR., PULSE

"Information is being piled up in huge mountains about aspects of advertising other than sales...many national advertisers are being sold meaningless measurements of their advertising and have little idea of what their dollars are buying in increased sales...let's learn more about sales resulting from advertising and improving performance of advertising in producing direct sales."

"Whatever can be measured ought to be measured, if in so doing we obtain useful material at a realistic cost...there is a tremendous fund of experience and technology available to advertisers for measuring the content, attractiveness and memorability of advertising...there is no comparably matured system for relating sales to advertising...it may not be feasible for some time."

ing the content, the attractiveness and the memorability of advertising. As yet there exists no comparably matured system for relating sales results to advertising. Doubtless this can be developed: at what cost we do not know. It may be that for a long time to come it will not be feasible. But certainly we in research cannot consider our job complete as long as knowledge of the effectiveness of advertising remains inaccessible."

The problem of how to measure, when to measure, even what to measure, has plagued advertiser and medium alike since scientific approaches to advertising began. "Defining Advertising Goals," many reps contend, is neither new nor profound, and although it may, as a leisurely textbook, make top management more aware of the theoretical relationship between advertising and sales, it bogs down considerably for the advertising practitioner.

"Let's face it," one radio rep said unequivocally, "advertising sells. Repeat. Advertising sells. And when you're fighting tooth and nail to make radio a major consideration for top national advertisers either ignoring it, or using only supplemen-

tary budgets in it, you can't wallow for long in a lot of ifs, ands, and buts. You sell radio by showing how radio sells. As accurately but expeditely as possible. This means *direct* measurement, not indirect."

Are there any *direct* measurements for the national advertiser in radio research today? The Radio Advertising Bureau thinks its "On Target" project may be a major breakthrough. The "On Target" technique, designed to measure specific customers for specific products at specific times, is currently being employed in test market research. Financed by RAB, "On Target" guides the purchase of time in test campaigns, determining where a product's potential audience is, and when; then zeroing in on it. To provide periodic measurement of the campaign's effectiveness, RAB also measures what happens to the advertiser's share of market (that is, his brand share) both during and after the campaign. From this test market research, along with specific presentations to advertisers in the top 100, RAB hopes to increase radio's national sales by 15% annually, or \$30 million within eighteen months. It also believes that

it will serve as a healthy answer to recent critics of radio's stress on local retail results as a gauge for national advertisers.

Many broadcast experts are enthusiastic over the "On Target" technique. They contend that the measurement of an advertiser's market share in the midst of a specific radio campaign, as well as immediately after it, makes possible a straight-line correlation between advertising and sales. They maintain that direct action on the part of the consumer is quite reasonably ascertained without having to measure such superfluous intangibles as comprehension and conviction; thus cutting through the elaborate awareness-to-action spectrum; that is, determining *that* specific people buy because of specific advertising in a specific medium, rather than *how* and *when* they arrive at the mental disposition to buy.

How, then, does such a measurement fall short of ANA's requirements, since "Defining Advertising Goals" assumes, as do all advertising guides, that the purpose of advertising, ultimately, is to get action? A detailed study of the book indicates three precise gaps:

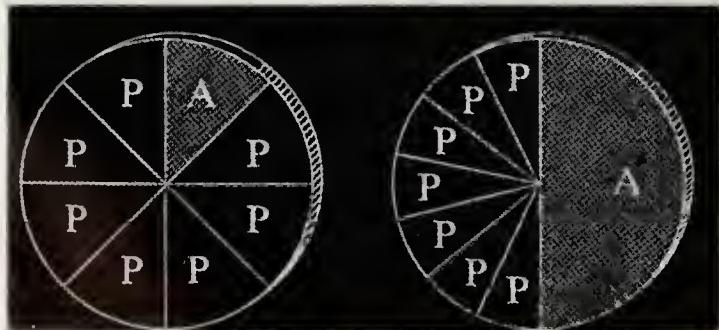
1. Those factors having a decided bearing on sales—product, point-of-purchase, packaging, price, publicity, promotion, personal selling—have been pre-supposed both equal and perfect. "Unless advertising is the dominant marketing force, outweighing all others," says ANA, "it is difficult to establish a positive relationship between volume of advertising and volume of sales."

2. Measuring people's exposure to advertising does not fulfill today's increased demands. It need not be replaced; it needs only to be supplemented by another dimension—research into what happens when people read, view, listen to advertising messages, thus guiding management to a more productive, more profitable advertising.

3. The majority of national advertisers employs more than one medium; a cigarette's sale cannot be measured like a department store's sale. The toy manufacturer's goal is not commensurate with the soap manufacturer's. "The use of adver-

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## When are sales an ad yardstick?



In this ANA exhibit of the marketing dollar, the "A" represents advertising expenditure, the "P's" point-of-purchase, packaging, personal selling, promotion, publicity, and price. Advertising may represent a few pennies of the marketing dollar (l), or be the dominant marketing force (r). Unless it is the dominant marketing force, says ANA, it is difficult to establish a positive relationship between volume of advertising and of sales.

# Len Matthews' two heads

Top Leo Burnett executive refers to himself in those terms because his radio/tv, media responsibilities encompass both agency operations and administrative functions

**A** CHICAGO 13-year rise from research analyst to executive vice president in charge of broadcasting, media, and administration—with important stops in between—is the notable track record of Leonard S. Matthews of the Leo Burnett Co. The course of his career has kept pace with the agency's growth, which is also a notable track record.

When Matthews joined Burnett's research department in 1948, the agency was billing at the rate of \$14 million. For 1961, Burnett's billing is estimated at more than \$130 million.

During Len Matthews tenure at Leo Burnett, his responsibilities have spanned a gamut of activity, leading eventually to more complex involvements with media and marketing.

Today, as executive vice president in charge etc., Matthews refers to himself as "the only two-headed man in the agency," because his responsibilities encompass both agency operation and administration.

In administration, Len Matthews reports to Philip H. Schaff, chairman of the finance committee—the new executive arm handling financial and economic aspects of the agency.

The four operating divisions of the agency—turning out the product, advertising—are: creative services, client services, marketing services, and the broadcasting and media division which includes media, programing, and the broadcast business department). Of these four divisions, Matthews is involved with all but creative services. Burnett's branch offices in Detroit, Hollywood, and New York, devoted primarily to broadcast activities, report directly to Matthews. On this, the operating side of the agency, Matthews reports to Edward M. Thiele, who became president of Burnett in the October reorganization.

Of the relationship between marketing and media, Matthews says that,



TYPICAL posture for Matthews is phone to ear. The exec. v.p. for broadcasting, media, and administration has risen fast since he joined Leo Burnett's research department back in 1948

to be most effective, it must be "close." He declares that today's average marketing man is not creative—that he's still manufacturing-oriented, without a consumer point of view and the know-how to achieve it. Advertising agencies can solve this general bottleneck, he says, because they can offer an objective, out-

side viewpoint, plus experience acquired from work for other clients in other industries.

Commenting on the marketing approach at Burnett, Matthews says:

"The creation of outstanding, compelling, selling copy is still the principal job we do and the primary job that our clients expect. But we know



**COORDINATING** operations and administrative duties, Matthews (l) is shown with Edward M. Thiele, Leo Burnett president (c), and Philip Schaff, Jr., chairman of the finance committee. In addition to media experience, Matthews spent four years on account work, headed up Toni group.

that you don't create selling copy in a factual and marketing vacuum, and that art director's awards and high readership ratings are not worth a damn if the Nielsen is down.

"So, in the history of Burnett, we have tried to keep our feet firmly planted on some kind of marketing concept. In the early days of the agency, the watchwords were, 'you plan the sale when you plan the ad.' I think this is a pretty good marketing concept, in an oversimplified way. We've gotten a lot more scientific today, but without letting our scientific approach get in the way of creativity and judgment."

The Burnett approach to creative marketing consists of a highly organized, systematic approach to problem solving, which also acts as a marketing check list, Matthews explains. He claims that, although it's very simple to create and to understand, it is not simple to operate because it requires such concentrated thinking and a lot of decision making. These last two requirements, Matthews believes, are things which

people ordinarily tend to side-step.

The first step in Burnett's creative marketing approach is the fact-finding phase, and consists of these elements:

- *Consumer attitudes* — what the consumer thinks about the product, brand, company, industry
- *Dealer attitudes* — what the dealer thinks about the product, brand, company, industry
- *Marketing facts* — quantitative facts about the market
- *Products facts* — facts about the product and the manufacturing process
- *Media facts* — your and your competitors' media history
- *Competitive advertising* — study of competitive themes and copy

At this point in the process, Matthews feels, many so-called marketing plans come to a complete standstill. "But it is here," he says, "where the decision-making starts and the strategy is determined."

From the fact-finding stage of Burnett's marketing approach, these strategies may evolve, depending on

the need of the situation: creative strategy, media strategy, sales promotion strategy, spending strategy, product improvement strategy, package design strategy, test marketing strategy, and dealer strategy.

To make this plan work, Matthews' emphasis is on one essential point "It must have the active participation of every member of the agency product group, plus the client marketing people."

Here Matthews touches on a vital point—the key to a question frequently raised up and down Michigan Avenue and by savvy advertising men throughout the country: What makes the Burnett media department such a standout, and how does this agency consistently maintain superior performance by its media people?

Matthews feels that the answers lie in several simple facets of the media operation in conjunction with the agency's overall marketing philosophy. He says, "Not only are media people invited, but they are expected to participate in all phases of campaign and marketing development."

From the very beginning, media people are an integral part of the whole process, not merely informed after someone else has formulated the strategy."

Burnett's organization is based on the product group system. The product group is composed of the media supervisor and other key people especially assigned to the account, all working on the solution of marketing problems—all participating actively in strategy formulation.

"We try to instill in every member of the product group a deep sense of responsibility for selling the product," Matthews explains. "We want the media supervisor to be just as concerned with the rise and fall of the share figures on his accounts as the account executive or the brand manager."

Matthews explains that this modus operandi provides a single track to run on for all people concerned with an account who must work toward a common goal in executing the plan.

Another reason for the superior performance attributed to the Burnett media department, Matthews feels, is the fact that the media supervisor on each account is solely responsible for initiating media planning. No one else in the agency has this responsibility. The account executive may recommend, and vote on the final plan, but it is the media supervisor who must initiate media plans.

Because of the initiative required, Matthews feels that the calibre of people who welcome and need an independent creative environment are attracted to Burnett's media department.

"Media supervisors are considered advertising men first and media men second. At Burnett, media men have to be advertising men," says Matthews, "and almost any one of them could be an account executive."

One of the anomalies noted by admen of the advertising industry in Chicago is the tenacity with which mebuyers stick to Burnett. Almost every major agency has a training program for buyers, and shortly after training, the trainee is lured away by offers from other agencies and media representative companies. At Bur-

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## WHO WILL REPLACE JACK?



**W**ho will replace Jack Paar? It's a big 15 million dollar-per-year decision NBC TV must make, for the wrong star could easily jeopardize the show and destroy what started with Steve Allen on the *Tonight* show and was built up to its present peak by Paar. For months there has been speculation in the trade as to the selection: Johnny Carson, Steve Allen and Hugh Downs are the most prominent. But scores have been mentioned, from Mike Wallace with his *PM East* format through Sam Levenson.

Mort Werner, NBC TV's v.p. in charge of programming, was in Los Angeles at presstime, attending the NBC radio & tv affiliate annual convention, where the decision was being discussed with the tv station men. Queried as to whom was being con-

sidered, Werner was non-committal and said that "the announcement would be made sometime in December."

There was a rumor several weeks ago that NBC TV was secretly trying to buy Steve Allen's contract from ABC TV. But the most talked about personality has been Johnny Carson, whose successful 3:30-4 p.m. across-the-board show, *Who Do You Trust?*, has attracted a big daytime audience. The latest Nielsen NTI (September) gave his show a healthy 4.6, or 2,250,000 homes during the average minute. Carson has had meetings with NBC TV, but how far they got is unknown.

SPONSOR, taking a survey, asked a number of agency tv directors who buy the Paar show, off-the-record,

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### Carson preferred by many agency tv directors



Johnny Carson



Steve Allen



Hugh Downs

# WILL MACY'S DO IT AGAIN?

- Store plans tv's first home furnishings show, which could launch trend, as it did with fashion telecasts
- Another unique aspect is intention to syndicate the film for stores carrying the same merchandise line

**T**wo tv firsts at one blow are on deck at Macy's, that bellwether of department store activities.

- Next fall the retail merchandising giant will air a filmed half-hour home furnishings show on tv in the New York market.

- That film will be designed for ready adaptation to other markets, and placed on the syndication block.

Observers of tv programming know of no previous foray into the home furnishings area. With the traditionally much-copied Macy's about to break the ice, it appears that a new tv program category is well on its way. (For evidence of the leadership Macy's furnished in establishing fashion shows as a virtual tv staple, see "Tv takes the fashion world by

storm," SPONSOR, 3 April 1961).

Intention to syndicate the home furnishings film indicate that the new program category may even spread more widely than have fashion shows, since the production problems are out of the way. Of course fashion shows in turn could widen their appeal should syndication move into that field and negotiations currently are very much afoot there.

In explaining his company's plan to bring home furnishings to tv, John A. Blum, Macy's senior v.p. for sales promotion and public relations, points to the store's success with tv fashion shows, noting that the same principles should be applied to home furnishings.



Blum relates that Macy's initial tv fashion show (March, 1960) brought on unit sales of line-for-line copies of European originals three times greater than the previous year's level, and dollar sales were up four times with a better product mix.

"Once these results were in, it was obvious that we had a successful new marketing technique on our hands, so we decided to continue on with it," explains Blum. "Since then, we have had three more successful fashion shows on tv . . . each pulling an audience of some one million homes in the metro New York area."

The home furnishings to be promoted in the upcoming Macy's tv film bear the over-all designation "Palazzo." Though each category of furnishing is produced by a different manufacturer, all are co-ordinated in design, simplifying the consumer's

## Macy's did it once with fashions



STORE led the way in televised fashion show field (scene is from one of its programs), and now is on the way toward doing same for home furnishings. Half hour film, set for fall 1962 showing, will be syndicated

job of matching. Macy's brought about this new approach to home furnishings sales promotion about a year ago, having decided that the field could benefit a great deal from the coordination used in fashions.

Since Macy's introduced Palazzo (18th century in feeling), the line has been taken on by more than 200 retailers in more than 170 markets. The syndicated film featuring Palazzo furnishings figures to be of interest throughout a growing lineup of stores.

Here's how Blum visualizes the Palazzo-tv relationship:

"Take Palazzo, with its best sellers and with newly designed merchandise for fall, 1962; put this home fashion news into a 30-minute tv production; add the kind of personalities who can speak with authority about home furnishings and who will help stimulate consumer interest in the show; put the full power of retail advertising, display and promotion behind the audience building effort;

and you have something entirely new in home furnishings. . . ."

Along with the television film, a New York presentation, to be sponsored by the New York Telephone Co., Macy's plans a tie-in with Medallian builders for display of the Palazzo furnishings in model homes and apartments. The builders are expected to add their efforts to the tv show audience-building campaign, as is the New York Telephone Co., the latter spurred on not only by its sponsorship of the show, but by prominent display of phone equipment in the room settings to be filmed, and in the model home exhibits.

Another interested party expected to add to the pitch for the show is General Electric in response to emphasis on good lighting. G.E. supplies lighting for Medallian homes.

This kind of arrangement for multiple tie-ins can readily be made on a market-by-market basis for buyers of a syndicated film, says Blum. □

GATHERED AT TvB to go over home furnishings tv program scheduled for fall 1962 (l to r): Charles Vercelli, Macy's business ad mgr.; Morris Rosenblum, creative ad dir. of the department store; Howard Abrahams, TvB local sales v.p.; John Blum, senior v.p., sales promotion and public relations, Macy's. Backs to camera (l to r): Louis Sirota and Frank Merklein, both on TvB staff





'YOU KNOW how President Kennedy feels about physical fitness, don't you? And who knows, we may even get a public service award from Washington for getting them back in shape!'

## 'Let's do something different, Charlie'

**M**aybe it was the fuss about "payola," but ask any timebuyer and he'll tell you: In recent years the glow of gift-giving has grown somewhat dimmer. And in hundreds of stations all around the country, there's considerable brain-storming going on, right about now, as broadcasters struggle to revive some of that luster. They're battling hard to come up with that something new, something different, something bright. And something inexpensive, maybe?

At radio station WEAK, located right smack in the heart of Waistedland, O., things of course, are no different. And between WEAK's station manager, Charles Watts, and his promotion man, Harvey Hussel, memo's are flying.

What are they saying? Something like this, no doubt:

### INTER-OFFICE MEMO

TO: Charles Watts

FROM: Harvey Hussel

Dear Charlie:

Have you taken a good look at the calendar, lately? Time marches on, boy, and if we're going to bring a little Yule cheer into the lives of our good friends, the timebuyers, we'd better get with it. Let's face it, with business the way it's been, who can afford hard feelings?

Harvey

INTER-OFFICE MEMO

TO: Harvey Hussel  
FROM: Charles Watts

Dear Harvey:

What's your problem? Thought we settled the Xmas gift thing last year. All you have to do is order a batch of the same stuff we sent out last year, that's all. No sweat, Harv, no sweat at all. So, get right on it, will you?

C. Watts

P.S. What's with this "Time Marches on" bit? That went off the air way back with "We the People." Ha-Ha.

INTER-OFFICE MEMO

TO: C. Watts  
FROM: Harvey H.

Dear Charlie:

I've been thinking, Charlie. About those gifts, I mean. I'm not so sure now that what we sent last year is such a good idea after all. Don't get me wrong pal. That idea you had about getting them started on the road to good health was great, just great. The best thing I ever heard! When you got up there and said "The way people keep sending liquor you'd think there was some kind of a race on to see who can give them cirrhosis of the liver first, so let's do something good for the poor devils and send them something to build themselves up instead," man, I tell you. I was goose bumps all over. And all the time I was wrapping up the vitamin pills (those little apothecary jars were a smash, weren't they?), and those boxes of wheat germ, I was getting excited about the whole thing and thinking we've really hit upon something different for sure this time. But, geez, Charlie, when those three thank-you letters came, didn't you get the feeling something was missing? And that guy—what's his name—Doug something—Whistle. I hink—what did he mean, surplus trade-outs? I really think we ought to give this some thought, boss. Why should we care about their personal health, anyway? It's the business we're interested in—right?

Harvey

INTER-OFFICE MEMO

TO: Hussel  
FROM: C. W.

Good grief. Harv, what are you try-

ing to do to me—give me problems I need like a hole in the head right now? Anyhow, you know how I feel about it, don't you? I explained the whole thing to you last year, but if it's gonna help get it through your noggin, I'll tell you again. A healthy timebuyer is a clear thinking buyer and a clear thinker isn't apt to pass up such a good bet as our station. Got it? O.K. then, now get to it and leave me alone. I'm too busy for this tripe.

Watts

P.S. Stop being so sensitive about wise-cracks. You know what passes for a sense of humor with these birds, don't you?

INTER-OFFICE MEMO

TO: C. W.  
FROM: Hussel

O.K., O.K.. I get it. The wheels are always turning, eh, Chuck? But I don't know, Charlie. I still can't shake the feeling we ought to ditch the health kick bit this year. With all those mice, men, and monkeys flying around up there. . . . What do you say we do something extra special this year? Something ornamental, with maybe a little bit of glamour? Especially for the girls. Have you noticed how big they're getting in the business lately? I mean, every year there seems to be more and more women timebuyers, and heck, you know how girls are about those little feminine doodads? What do you say, Charli?

Harvey

INTER-OFFICE MEMO

TO: Harvey  
FROM: Watts  
I'm listening.

C. W.

INTER-OFFICE MEMO

TO: C. Watts  
FROM: H. H.

Well, I thought maybe the girls would like to have something you don't see around so much anymore like those bobbie-sox they used to wear all the time a few years back, remember? And, listen, Charlie, if we get them trimmed up with a little bit of fringe I think it would go over big with the Twisters. How does it sound to you, Charlie?

Harvey

INTER-OFFICE MEMO

TO: Hussel  
FROM: Watts

The image, Harvey, you're getting away from the station image!

C. W.

INTER-OFFICE MEMO

TO: C. Watts  
FROM: H. Hussel

How about running through the glasses routine again then? And just for a change maybe we could put the call letters inside the glass this time.

Harvey

INTER-OFFICE MEMO

TO: Hussel  
FROM: Watts  
I'm still listening.

Watts



'THE TOWER leans back, the little lid lifts up and out comes the melody, and you're back in business all over again'

INTER-OFFICE MEMO

TO: C. W.  
FROM: H. H.

Say, here's something. Remember the old crooner, Rudy Vallee, and that song he was always singing—"My Time Is Your Time"? Well, why don't we get hold of some of his records and send them around? Get it, Charlie—my time is your time? All we'd have to do is make sure it says WEAK on the label. It's a natural. And just think of the money

(Please turn to page 56)



# SCOTCH<sup>®</sup> BRAND LIVE-ACTION VIDEO PICTURES, SIMPLIFIES



"LIVE" LOOK! Extraordinary visual presence of "SCOTCH" Video Tape, in black and white or color, gives new dimension to product sales appeal, believability. Tape assures complete compatibility of picture source and picture (both electronic), prevents jitter, achieves greatly expanded gray scale from absolute black to pure white. Result -- commercials of unsurpassed quality.

INSTANTANEOUS SPECIAL EFFECTS! Wipes, dissolves, fades...pixies and giants...split-screen and dream sequences--you name it! You can matte person or product into different scenes, combine several images of the same person, photos, drawings, titles, cartoons, movies with live or tape. No waiting for the lab--"SCOTCH" Video Tape performs with ease and economy, instantly!

**AND TAPE GIVES THESE ADDED ADVANTAGES!**  
Immediate playback of commercials created on "SCOTCH" BRAND Video Tape is today's best insurance against fluffs—provides many other production advantages. In a matter of seconds, the producer, director, performers all know exactly the result of the latest take. They can immediately determine if the scene should stand or how precisely

to improve it. Work schedules are uninterrupted, permit efficient scheduling of sets, talent, crews. Clients can see and approve new commercials on the spot, when enthusiasm is high. And, the many time- and money-saving advantages of video tape are yours, whether commercials are black and white or color. Either can be recorded on any roll of "Scotch" Live-Action Video Tape.

# VIDEO TAPE MAKES TODAY'S BEST-SELLING PRODUCTION, COVERS THE COUNTRY!



**EDITING'S EASIER!** Multiple cameras permit on-the-spot video tape editing. Direct-cutting and splicing methods have improved. Now, out-of-sequence shooting, followed by tight electronic editing, has become routine. And you can mix tape, film, live, etc. Difficult shots can be re-used. Commercials can be lengthened, shortened, modified...quickly and economically!

**TAPE COVERS...NET OR SPOT!** Taped commercials can reach over 90% of any product's market. Complete tape facilities of each major network can deliver your message to 150-200 affiliated stations. Spot coverage is available coast-to-coast, in all major cities, and the number of markets reached by VTR-equipped stations continues to grow. At press time, the total was 127.

**GET THE FULL TAPE STORY!**  
Send your next storyboard to your nearby video tape producer for analysis—and a bid that will surprise you! For a free copy of the new brochure, "Techniques of Editing Video Tape," write Magnetic Products Division, Minnesota Mining and Manufacturing Company, Dept. MCK-121, St. Paul 6, Minn.



Magnetic Products Division **3M**  
COMPANY

"SCOTCH" and the Plaid Design are reg. TM's of Minnesota Mining & Manufacturing Co., St. Paul 6, Minnesota. Export: 99 Park Avenue, New York, N.Y. In Canada London, Ontario.

# SPONSOR ASKS:

## HOW MUCH DO YOU THINK

## MINOW CAN ACCOMPLISH?

Those replying to this week's question are:

- Nick Keesely, Lennen & Newell, New York
- Sidney Weiss, Mogul Williams & Saylor, New York
- Richard King, KHCC&A, New York

**Nick Keesely**, senior v.p. for radio/tv,  
Lennen & Newell, New York

Everybody's asking the same question: How much can Newton Minow accomplish?

I would say at once, and I feel the entire television industry will agree,



A vast difference between "can" and "will"

that with his power, his prestige, and his undeniable sincerity, he can accomplish a great deal.

But how much Mr. Minow can accomplish is quite a different question from how much he *will* accomplish. He's in a new world—at least a world quite different from the one he knows. If Mr. Minow can slash through the underbrush of office bureaucracy with the same clean sickle that opened his direct approaches to programing, he may make the biggest contribution to our business since Lee De Forest.

There's no doubt there are changes in show standards. More important, there's no doubt that producers' attitudes toward shows are changing. And this is good. Criteria are stiffening—which is to say they are improving.

Mr. Minow is a lawyer and a realist. We've had too many lawyers who were merely lawyers. We've had too many lawyers who were primarily theorists—which is to say, daydreamers. Mr. Minow has laid out his criticism where it can be meas-

ured. He's been specific. You can measure what he says against what the public is seeing. That is not only new, it is refreshing.

Furthermore, it is obvious that he has the courage of his convictions—something for which the FCC has not before been conspicuous. And it is just as obvious he will be impossible to fool or 'snow.' He looks at television. That's a hopeful sign right there. And his family is a family of television viewers. Also hopeful. At least the product that is being dissected is being screened.

Now the promise for improved programing service has some reality. Everyone has worked a little harder and come up with a product that's a little better. That's "quite a little better," as it turns out. Already the networks have scheduled more documentaries (e.g., "Eisenhower and The Presidency"); information programs (e.g., "East Is West"); cultural programs (e.g., "Life of Van Gogh"); news specials—and all in prime evening time.

And on the sheer entertainment side, we have added such fine quality programs as the *Dick Powell Show*, *Theatre 62*, *Mitch Miller*, and some good new situation comedies. There will be many others before the season is over; and to the skeptics all I can say is it shows progress that's healthy for the industry.

Mr. Minow didn't do that all by himself. It is a direct result of the quick percolation, through all the crevices of our complex business, of the Minow influence. It indicates he's being taken seriously; that he's being accepted as a man who believes what he says and who *will act*.

From my own position as head of a reasonably large Madison Avenue television operation, I've been belabored by my own friends with the same questions that hug Mr. Minow: Why aren't the programs better? Why is there so much violence? Does there *have* to be so much?

No, there does not. Violence—more often brutality—is the lazy

writer's way out of plot problems. Reduction of violence is going to force writers, many of whom are quite spoiled, quite rich, quite seriously overpaid for mediocre labors, and often over-rated by their own producers—to dig harder for better stories. It will force them to implement character action by better motivation; to stop loafing, to stop stealing, and to begin once more to do some basic, hard-to-come-by inventing. Shaw called it "the dead lift of creating." Producers are aware of this. Some are, anyhow.

Television never got to the point where it wasn't worth turning on. There have always been fine shows—several every week—no matter how 'wasted' the main landscape might have appeared to more sensitive responses. But we were going downhill, we admit, and Minow put the brakes on. We needed to be stopped, to be shaken up a bit. This is true of any business, especially one this big, this public, this continuous. We just grew up too fast to fill out properly.

It's my personal hope that Mr. Minow's vacuum cleaner also gets into radio programing. The FCC might listen in on some of the "music for morons" and remind station owners that all the world's great music, all its popular light music, and all its "feather-weight" classics are available in albums. There is more to radio than guitars and the beat and the top 40 so-called hits.

Thank heaven that some of the more civic and show-minded radio stations are programed intelligently, but there are still too many station owners who should have this pointed out. For radio listeners complain—just as television viewers do. Nobody has a monopoly, and Mr. Minow has a big chance.

**Sidney Matthew Weiss**, executive v.p., Mogul Williams & Saylor, New York

Mr. Minow has already accomplished much of what he set out to do. He launched his campaign to

(Please turn to page 49)



**in 1961 they turned...**



## to young adult radio

We certainly did it in 1961: increased our 1960 sales by 30%. Chalked up the biggest ABC Radio year since 1956.

Yes, 1961 was the year that the Young Adult concept really came on and took hold.

1961 was the year that we aired more than 1500 hours of Young Adult programming.

We spent more for programming and sold more than 90 national advertisers on "Flair," "The Breakfast Club," News,

### Sports, Special Events.

1961 was the year that we broke the record; reached the biggest commercial audience in advertising history; 61,000,000 listeners for our exclusive coverage of the Patterson-Johansson fight.

1961 was the year that Young Adults and ABC Radio did each other a good turn.

A very good turn for you in '62. **ABC RADIO**   
FIRST WITH YOUNG ADULTS

*Media people:  
what they are doing  
and saying*

# TIMEBUYER'S CORNER

Ted Robinson has been made an a/e at Gardner . . . Jack Levins assigned to Whitehall Laboratories at Bates . . . Norma Strassman of Chirurg & Cairns taking her vacation during the holidays . . . Nick Imbornone of SSC&B and wife Dorothy, who is with WNEW, celebrated their fifth anniversary at the Roosevelt Grill—they've been married five weeks. And those gossips said it wouldn't last!

Ray Elbrook of Schwab, Beatty & Porter is an enthusiastic theater fan, and his comments are both knowing and pithy. Of an actor with a theaterish haircut, he remarked: "The best part he ever had was in his hair."

Marie Coleman, of Donahue & Coe, lunching at the Envoy Restaurant with reps, was asked if she wanted a little garlic with her dish. "There's no such thing as a little garlic," she told the waiter . . . Bob Carmody at SSC&B is busy buying 400 radio markets for S&H Green Stamps, which has gotten good results using radio exclusively . . . Mort Reiner of Hicks & Greist, at the Grinzing Restaurant, told everyone he was translating the complete works of Ted Green into Greek.



SANTA CLAUS took time out from his busy season up at the North Pole to visit Miami, as a guest of WINZ. He arrived by blimp and took part in a season-opening parade in Miami before going on the air for an hour's broadcast to the kiddies

Nita Nagler of Del Wood is moving into her new East side apartment with pet schnauzer, Jazzie, whose bite is worse than his bark . . . Lionel Schaen has been appointed mgr. of the timebuying dept. at LaRoche

(Please turn to page 46)



with the  
**"BIG CHEESE" in Wisconsin**

Not only 3/4 million people  
but 2 million cows.

**WEAU-TV**  
EAU CLAIRE, WISCONSIN

NEW  
YORK  
RADIO

**wmca**



the stratus broadcasting group

Represented by  
AM Radio Sales

Remarkable  
ROCKFORD  
BELONGS IN YOUR  
MARKET MIX

STIR

UP

SALES

BUY

WREX-TV

THE

HOT

BUY

EVERY

MONTH

GET THE FACTS  
FROM OUR  
PERSPIRING REPS



**WREX-TV**

CHANNEL 13 ROCKFORD



J. M. BAISCH  
Vice Pres. & Gen. Mgr.



**NEW ORLEANS'  
ONLY STATION  
WITH MOVIES  
EVERY NITE!**

**BUY  
IT!**

Represented nationally by Katz

**WWL-TV**  
© NEW ORLEANS

# TIMEBUYER'S CORNER

(Continued from page 45)

and Bob Cagliere made chief timebuyer and asst. to Humboldt Greig, v.p. in charge of broadcast media.

At the Pen & Pencil last week, a media director spoke of his anticipated appointment to v.p. Since his agency's major account has been waiving for some time, someone commented: "That's like having an outside stateroom on the Titanic."



Dorothy Glasser  
of KHCC&A

Personality Capsule: Dorothy Glasser, one of the best known and respected buyers in the business, joined her present company, KHCC&A, two-and-a-half years ago, when it was formed as a result of a merger. Previously, Miss Glasser worked for several agencies in a variety of positions, including research asst. to a media director and asst. to an a/e.

She's an indefatigable worker, serving as buyer on more than 10 accounts. Among the clients she handles: Smith Brothers, Seabrook Farms, Roosevelt Raceway, Sofskin and Italian Lines.

At Reach, McClinton, a.e. Henry Nachman is acting as media supervisor on Isodine-International Latex. Bud Pfaff and Adam Shirey, formerly estimators, have been made buyers, handling Isodine and Playtex bras, respectively . . . Joe Hudack of W&L has a successful system for saving money on the kids at Christmas time: Get the toys out of the closet that you gave them three years ago—they don't remember them.



Joe Hudack  
of Warwick & Legler

Rep Who's Who: Frank L. Boyle joined Robert E. Eastman in 1959. After rising to the post of manager of Eastman's Detroit office, Boyle moved to New York as a member of the sales staff here. In June, Boyle was elected secretary of the firm.

During the six years prior to joining Eastman, he worked with WJR, Detroit, the last four as local sales manager. Among the agencies he visits while on his rounds are B&B, JWT, Ellington, Donahue & Coe, Gumbinner, Gardener, K&E, and Morse-International.

Tom Flanagan, media director of Riedl & Freede, dining at Vincent & Neal's Hampton East, told a rep how he decides how much to spend on Christmas presents: "I divide my friends into two groups. Those I dislike, I spend five dollars on. Those I like, I spend two dollars on. After all, with those you like, it's the thought that counts."



## How to deal with a Woman from Missouri

She may be from Missouri, but she is not from hunger. She has so many products to choose from nowadays that she only takes the ones she believes in.

That is a fact worth writing down.

**Second fact:** She will not necessarily believe you just because what you say is true. Nor even because you offer proof. You must also say it and prove it in a believable way.

**Third fact:** She still may not believe you (or choose your product) if she doesn't like the way you talk—because she is a woman, and because she has a choice.

**Final fact:** If you don't believe this, you may be a Man from Missouri.

Talk to your wife.

Or better still, talk to an advertising agency that knows how to talk to your wife.

YOUNG & RUBICAM, Advertising

National and regional buys

in work now or recently completed

## SPOT BUYS

### TV BUYS

**Colgate-Palmolive** will test-market Heavy Gravity Ad detergent in a limited-market campaign which starts 1 January for 26 weeks. Time segments: day and fringe night minutes. Agency: Lennen & Newell. Buyer: Mike Moore.

**American Home Products**, New York, is going into 20 markets on behalf of Chef Boy-Ar-Dee for a six-month campaign which begins 2 January. Time segments: day and prime night. Agency: Young & Rubicam. Buyers: Ricky Sonnen and Jim Stack.

**Cracker Jack**, Chicago, selected minutes in late afternoon kid shows for a 13-week campaign in 11 markets. Agency: Leo Burnett, Chicago. Buyer: Bob Bentley.

**Norwich Pharmacal** has mapped a five-week promotion for Pepto-Bismol in some 35 markets. It begins 1 January, using night minutes and 20s. Agency: Benton & Bowles. Buyer: Bill Brett.

**Procter & Gamble** has schedules of day minutes in five markets for Duncan Hines mixes beginning the end of December and running through the P&G year. A day and night minute campaign for Comet starts 18 December. Agency: Compton. Buyer: Pierre Bennerup.

**Warner-Lambert**, Morris Plains, N. J., is going into 13 markets for Bromo-Seltzer 1 January for 17 weeks. Time segments: day and night minutes. Agency: BBDO. Buyer: Hal Davis.

**P. Lorillard**, New York, has lined up placements for Newport in 11 markets for a 10-week campaign which gets underway 1 January. Agency: Lennen & Newell. Buyer: Bob Kelly.

**Pharmaco**, Kenilworth, N. J., begins a test campaign in a few markets 1 January for Aspergum. Schedules of I.D.s and minutes run through the end of March. Agency: Brown & Crane. Buyer: Rosemarie Vitanza.

### RADIO BUYS

**Armour Fertilizer Works**, Atlanta, has a mid-January start for a six-week campaign of farm programming in 20 markets. Time segments: minutes. Agency: Liller, Neal, Battle & Lindsey. Buyer: Pamela A. Tabberer.

**Sperry & Hutchinson**, New York, on behalf of S&H Green Stamps, will use 300-400 spots a week in 14 markets. The two-week flight starts 11 January. Time segments: day and night prime minutes and breaks. Agency: Sullivan, Stauffer, Colwell & Bayles. Buyer: Bob Carmody.

**Oliver Corp.**, Chicago, will use farm time minutes in 10 markets starting 1 January for 52 weeks. Agency: Fuller & Smith & Ross.

# NEW YORK RADIO

# wmca



Represented by  
AM Radio Sales

in ATLANTA

# WAOK

Delivers the Basics!

### Ratings

Number 1 in the Negro Pulse and in top 3 in the general Pulse and Hooper surveys.

### Results

Fantastic case histories available on request covering getting and expanding distribution.

### merchandising

Trade mailers, displays plus WAOK's exclusive "COUNCIL OF WOMEN" for sampling, research, etc.

Cover Atlanta Better  
with **WAOK**

America's Most Powerful Full  
Time-24 Hour Negro Program-  
ming Station

For Details And Avails Contact Daren F.  
McGavren Co. or Stan Raymond —  
WAOK - Atlanta, Ga.

Sold in combination with WRMA,  
Montgomery, Ala.

## SPONSOR ASKS

(Continued from page 42)

shake up the television industry, and whether by design or coincidence, the initial results have been felt in the somewhat upgraded programing of the current season.



*Cutting down  
on mayhem for  
mayhem's  
sake*

If, in the process of shaking up the industry, he's also managed to rattle a few dried-up bones of ancient contention, we ought to forgive his transgressions in the light of his positive achievements.

On the programing side, his not so subtle warnings of licensing harassments, and the extra-diligent scrutiny of the FCC have led to re-examination of programing philosophies on the part of all three networks.

Despite the continued display of violence on prime-time shows, we've seen unmistakable signs that the pendulum is swinging the other way. Mayhem for the sake of mayhem has become, almost imperceptibly at first, less onerous and distasteful — and briefer in the telling.

I think Mr. Minow's one-man crusade will eventually leave an indelible mark on the television industry. One very recent example points clearly to his influence. Two years ago, or even last year, a program called "Bus Stop" would never have encountered any difficulty with a story involving a monstrously immoral and ruthless teen-ager. The story—tasteless and sordid in the extreme—compounded its own felony by having as its star a "big name" in the rock and roll set. Several million teen-agers would surely be exposed to an hour of pointless brutality.

Although the show finally reached the home screen several weeks ago, it was shorn of several particularly violent sequences—the network, undoubtedly, had seen to that. But more significantly, the two sponsors withdrew support from that program.

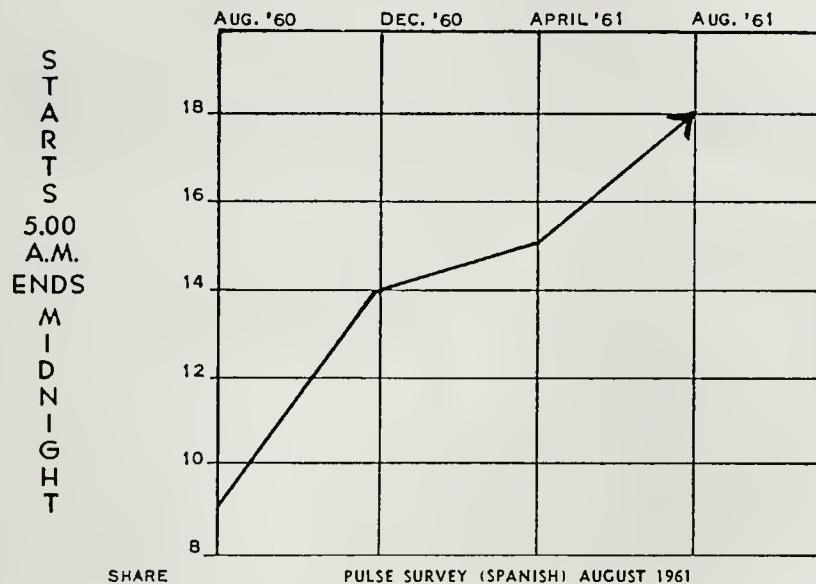
The increasingly evident signs of public responsibility on the part of network advertisers should be attributed—in part at least—to Mr.

(Please turn to page 52)

*What a difference a year makes*

## Look at WBNX today!

Pulse rating has doubled



**NO OTHER SPANISH RADIO IN NEW YORK  
CAN MAKE THAT STATEMENT**

So cash in on this valuable market  
where programming brings results.

**1380 ON EVERYONE'S DIAL**

**WBNX**

**560 5th Avenue  
CI 5-1441**

**N. Y. 36, N. Y.**

## KBTW SCHEDULES 21½ HOURS OF COLOR WEEKLY

Denver's KBTW is now telecasting 21½ hours of local color programming every week. The big breakthrough in Color TV is here. To learn how to make it pay off for you, contact W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.





# Not yet in people... a printed circuit

It's a miracle in predictability . . . the printed circuit. In a few squiggles of metallic ink, you can compress all the myriad impulses and responses of a modern radio or TV set . . . and be certain that message output equals message input to an electronic eyelash.

But there's no way to predict how the *animate* circuit in people sitting in front of that radio or TV set will react, respond, record or relay to any input message.

This job requires a very special kind of *human* alternating current . . . a private wave length of understanding . . . between you and someone attuned to your personality. That's *The Personal Approach*. A good way to open people's eyes, ears, minds, hearts, and pocketbooks, too.

McCANN-ERICKSON, INC. • THE PERSONAL APPROACH

## SPONSOR ASKS

(Continued from page 49)

Minow's campaign. It's not important for the moment to analyze the motives or rationale of the two sponsors involved in the aforementioned program. What matters is that positive action was demonstrated, an action that reached the public through newspaper reports (a mixed blessing, of course, since the publicity contributed to an increased audience for the show).

The programing is starting to improve: the quality of commercials is on the upswing: networks and advertisers are acutely conscious of the Minow-focused spotlight. If the FCC Chairman remains utterly silent for six months, he will have accomplished a commendable beginning.

If he continues his shake-up campaign of criticism and constructive suggestions, the ultimate result will be a fully matured and responsible television industry.

**Richard King**, director, radio/tv department, KHCC&A, New York

I think Minow can accomplish a great deal if he assumes the role of advocate rather than critic.

Criticism of tv programing, as of the weather, is as cliché as it is justified. Heaven knows, our programing structure is splattered with trash. We all know that, including the networks and sponsors who have the best of rating reasons for perpetuating bad programs.

Tv history has been filled with cultural failures when the culture has been matched against trash. The public—not the networks, not the sponsors—turned the dial the wrong way. Sniping won't change that fact of life unless, perhaps, Mr. Minow starts

sniping at the public which *does*, after all, determine the broad programing decisions.

Let Mr. Minow be realistic. Government-owned tv across the seas has plenty of trash to its credit. So that is no answer (as BBC discovered



*Inspiration  
rather than  
intervention*

when its commercial competitor started broadcasting).

What is the answer? Let the FCC be inspirational for a change rather than critical. Let Mr. Minow ferret out the wealth of magnificent tv that also splatters our programing structure, praise it, encourage it, *lead* the industry in ways his powers permit.

Let Mr. Minow encourage (perhaps sponsor) new programing experiments—new, untapped sources of programing which might not be readily accessible to networks and stations. Let Mr. Minow work with better local programing sources. Let Mr. Minow encourage greater international programing exchanges in local stations, help them to develop conjunction with governmental bureaus abroad.

Government inspiration—not government intervention—is the road for Mr. Minow to follow. After all, the WPA cultural projects didn't result in an intellectual fascism in this country. Indeed, WPA was responsible for many important cultural contributions. So, too, could the FCC be under a leadership that's positive, not negative; constructive, not destructive.

## PRODUCT PROTECTION

(Continued from page 29)

sense for broadcasters.

While broadcasters do acknowledge that some advertisers, notably Procter & Gamble, have shown understanding as regards the headaches spread by product protection, they do not anticipate much help from the advertiser-agency camp in any effort to eliminate or greatly curtail that institution. As one broadcaster put it, "They have a good thing going for them, and are in no hurry to relinquish it."

Elaborating on advertiser-agency attitude toward product protection, one network official stated with conviction that much tv buying is done with the blocking out of competition from large time-spans in mind. While this may be a healthy manifestation of the competitive spirit within the system as it now exists, and an added reason for the beneficiaries to cling to it, he feels it points up the need to alter that system.

Further, many broadcasters are convinced that often when agencies get after a station or network for so-called "violation" of product protection, there is an element of "showing off" to impress the client. They maintain that while reason often does prevail during discussion over alleged "violation," there are manifold instances of make-good demands entirely out of proportion to whatever damage may have been done to the "injured" commercial. One station man complained of "star chamber" proceedings, and threats of business withdrawal over the "impairment" to a network cigarette commercial caused by a cigar spot announcement some 12 minutes later.

A survey of officials from both sides of the fence indicates that negotiations over alleged product protection violations are conducted in a reasonable manner, for the most part. Borderline cases generally don't go beyond a warning, and if a flagrant violation turns up, reparations are forthcoming.

Nonetheless, inherent in the system are so many areas where conflicts and virtually insoluble problems can develop that to salvage countless man-hours all over the broadcast advertising lot, it would appear the time for a change is very much here.

**Q.**

What ONE SERVICE can solve all my post-production problems?

**A.**

BONDED, of course. Their Single Source Service handles everything—from print procurement to delivery of show prints on time.

### BONDED TV FILM SERVICE

NEW YORK  
CHICAGO  
LOS ANGELES  
TORONTO

A Division of  
NOVO INDUSTRIAL CORP.



## Commercial commentary (Cont. from p. 14)

advertising being an economic waste, and advertising men being hucksters and hidden persuaders who influence people to buy things they don't need. But I've met their kind.

The fact is, Mike, I don't have a very exalted opinion of the teaching profession. It ought to be a noble occupation. But unfortunately, today it is clogged with hundreds of small-minded people who think it their duty to sneer at certain other Americans whose work they don't understand, and have no direct knowledge about.

They sneer at advertising, at television, at radio, at big business, at small business, at anything that smacks of mass communication, or mass consumption, or mass entertainment.

And Mike, watch out for them. Anytime you find a sneerer you'll find a little man, an outsider, someone who doesn't know.

### A business for insiders

The reason I emphasize all this is because I think you'll begin to understand your father's business of advertising when you realize that he is very much of an "insider" in American life.

He's right in the middle of things, the main things. He's not sitting on the sidelines, but scrambling in the scrimmage.

For you see, Mike, the biggest and, by all odds, the most important activity of the American people is creating, making, selling, and buying products and services.

Everything else—and I mean everything, from teaching history in high school, to law and medicine and politics, and space capsules, and the Peace Corps—is really secondary. Because they all depend on how well the first things are done.

That's where your father comes in.

As an advertising man, his job is to stand half way down the line of creating, making, selling, and buying, and keep the traffic moving at maximum speed. He wouldn't be there if he wasn't an expert, and if his work didn't save everyone millions and millions of dollars.

Can he persuade people to "buy things they don't want"? Of course not. All he can do is to let them know, faster and more completely, about things they do want. All he can tell them is the good news they want to hear.

But this takes a lot of brains, and a lot of skill, and, like all other "inside" activities, a lot of guts and fight.

Actually, Mike, your father has one of the roughest, toughest, most intellectually demanding jobs to be found in any business, or in any profession, or in any science, or art.

As an advertising man, he's expected to know something about almost everything—manufacturing and costs and business practices, and engineering, and sales operations and art and writing and tv and radio and newspapers and magazines, and psychology and sociology and creativity, and even a little about computers.

If you ever try to rummage through all those papers he brings home in his attaché case, you'll be staggered at what you see.

He's quite a guy, your old man. And I hope you'll learn to appreciate him. Is he perfect? Hell no. Sometimes he's a plain damn fool. Sometimes he does the damndest things.

But I'm fond of him all the same. Give him my best for Christmas. And my very best to you, too.

"Boy, has  
business  
picked up,  
since we started  
that WSM-TV  
schedule . . ."



Represented by  
**NB** Edward Petry & Co., Inc.  
**WSM-TV** Channel 4  
NASHVILLE, TENNESSEE  
America's 37th Television Market  
(Based on ACR Homes Delivered: 6 P.M. to Midnight: Nov. 50, March '61 combined)

NEW  
YORK  
RADIO

**wmca**

**wmca**  
THE VOICE OF NEW YORK  
570 KC  
the strauss broadcasting group

Represented by  
AM Radio Sales

## 'PROJECT X'

(Continued from page 32)

ting to achieve the wrapped-up, one-shot sale." ANA asserts, "is but a tiny fraction of total advertising and selling effort. All of the forces of marketing communication are brought together in a 'mix' or 'blend' to move the prospect step by step, even inch by inch, toward the ultimate goal of a *satisfied customer*."

The complications involved in both the theoretical and practical aspects of advertising measurement make it impossible to reflect all of the highways and byways of measurement thinking, whether in management, agency, rep. trade bureau, or research house. But in radio measurement, especially in the light of the "Project X" findings, we can at least examine, and so reflect upon, the basic approach to advertising's goal as it is practiced by radio researchers today and as it is commended to the advertiser by the ANA Corporate Management Approach committee. And that, in summary, is this:

*Radio: Advertising sells. We must make every attempt to measure advertising in terms of sales.*

*ANA: "Advertising's job purely and simply is to communicate, to a defined audience, information and a frame-of-mind that stimulates action. Advertising succeeds or fails depending on how well it communicates the desired information and attitudes to the right people at the right time at the right cost."*

## LEN MATTHEWS

(Continued from page 35)

Burnett, this is not usually true. Although Burnett buyers are constantly offered good jobs from other sources, they choose to remain at Burnett.

Commenting on this, Matthews says with pardonable pride, "Out of the 40 to 45 media supervisors and buyers, only two or three of them are not Burnett trained, developed, and promoted in the department."

To promote media people to other agency posts, too, has always been the Burnett policy, which Matthews documents with these statistics: Promotion from within the media, marketing, and research departments to the account level averages about one man every 45 days. And, Matthews feels the media people refuse other offers in order to stay on to qualify for promotion within the agency.

Outside people are hired, explains Matthews, generally when specific experience not available from staff members is required. However those within the agency are given an opportunity to pitch for the job, too, Matthews points out.

Burnett has been using some new techniques recently to simplify some general broadcast problems, Matthews told SPONSOR.

The agency was among the first in the business to install an IBM random electronic data processing system, automating the flow between media and accounting, in the areas of estimating, billing, and paying. Matthews feels that clerical processes can be automated to great advantage, but the day has not arrived when machines can replace the human judgment required for decision making on media strategy.

For the past two years, Burnett has been working quietly and without fanfare with what the agency calls the Burnett Creative Research Workshop, a technique designed to remove the guesswork and reduce the gamble involved in buying new nighttime network shows. In the workshop, pilot films are pre-screened by a small

sample of the target audience for each show. For instance, if young housewives and mothers are the prime market for the sponsor's product, 10 or 15 of them at a time, would be selected to serve on the screening panel. During their viewing, small electronic devices, operating on a principle similar to the lie detector, are strapped to their fingers, recording emotional reaction. At the same time, these panelists operate dials indicating favorable or unfavorable response. From this, results are compiled showing which reactions were positive, which were negative, and the degree of each.

Before Kellogg launched *Dennis the Menace*, the pilot was pretested through the Burnett Creative Research Workshop. Results indicated that the character of Dennis required some re-vamping. Mothers on the panel, while indicating favorable response to the pilot themselves, said they wouldn't allow their children to watch the show because of Dennis' disobedience. So Dennis was changed into a more acceptable type who would not set bad examples for child viewers.

In the first few months of the *Dennis the Menace* schedule, it was among the top 10 new shows of its season. Matthews feels that the success of *Dennis*, versus possible mediocrity, is due in large portion to the pre-testing in Burnett's Creative Workshop.

Helping to balance the odds for new network placement is vitally important to an agency that invested an estimated \$40 million in network alone, this year, for such shows as these: *What's My Line?* for Allstate and Kellogg; *Lassie* and *The Donna Reed Show* for Campbell Soup; *The Bob Cummings Show*, and *Dennis the Menace* for Kellogg; *Doby Gillis*, *Rawhide*, and *Route 66* for Philip Morris, Marlboro, and Alpine; *Joey Bishop*, *Car 54 Where Are You?*, *The Real McCoys* and *Dick Van Dyke* for P&G; three specials this season for Motorola—*Carnegie Hall Salute to Jack Benny*, *Bing Crosby Christmas special*, and *The Power and the Glory*. Pillsbury and Green Giant and P&G sponsor extensive daytime network schedules. In sports, both Philip Morris and Chrysler carry extensive schedules and Chrysler participates in the Rose Bowl Game, The Blue and Grey Game, and the World's Series.

## CITIES SERVICE OIL COMPANY SPONSORING 3 COLOR TV SPECIALS

It's Color TV for Cities Service Oil Company. This season they're sponsoring three color specials on NBC-TV. The big breakthrough in Color TV is here. To learn how to make it pay off for you, contact W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N.Y., Tel: CO 5-5900.

Philip Morris is the only national sponsor of National Football League games.

In addition, Burnett spent an estimated \$20 million this year in tv spot placement, including Kellogg-owned programs, *Huckleberry Hound*, *Yogi Bear* and *Quick Draw McGraw*.

Of radio, Matthews points out that the reason it has not been used more this year is because of the nature of Burnett accounts. (Of the total \$60 million air dollars, Burnett spent an estimated \$6 million in radio.)

"The agency has no negative attitudes toward radio," he emphasizes, "we regard radio as a major advertising medium. At Burnett, we are dedicated to giving every medium consideration in our approach to media-marking problems. We have used radio in the past, and we expect to continue using it in the future."

Now, some biographical facts:

Transferring from Burnett's research to media department in 1949, Matthews started out as a space buyer, then became a timebuyer, and later, chief time-buyer. His first move from the media department was to the account level, in 1951. For a year he was account executive on Pure Oil, and later for Toni products, Prom and Viv. In 1954, he was promoted to supervisor of the Toni account. He was named vice president in charge of media in 1955, and simultaneously appointed a member of the plans board. In 1958, he was elected to the board of directors.

A year later he became vice president of the marketing services division, responsible for the marketing, media, and research departments. In mid-1961 his functions were increased to include the program and broadcast business departments, as well as administrative responsibility for the client service division. And in October, when the agency's management was re-structured, Matthews was elevated to his present post.

Such rapid ascent in an agency of Burnett's stature assumes even more remarkable proportions considering that Matthews did not set out to enter the ad industry. His early aspiration was to become a surgeon, and in 1940, he enrolled at Indiana University where he studied pre-med for two years. World War II interrupted his medical studies, and Matthews enlisted in the U. S. Coast Guard as an apprentice seaman. Later he at-

tended the Coast Guard Academy at New London, Conn., and his final assignment was executive officer of an LCI in the South Pacific.

A lifelong interest in advertising, however, motivated Matthews to major in marketing and advertising when he enrolled in Northwestern University after the war. While attending NU, Matthews arranged his class schedule so he could work part time in the presentation analysis department of A. C. Nielsen's Radio Index.

With a degree of Bachelor of Science in business administration, he entered the research department at Leo Burnett.

Matthews was born in Glendale, Ky., but spent most of his boyhood in Owensboro, a Kentucky town on the Ohio River. Today, at 39, Matthews looks as if he could be the protagonist in a tv Western. He has all the attributes necessary for wide public appeal. He's tall, considered handsome and wholesome, and has a youthful, slim physique. Although unassuming, he speaks in a direct manner, expressing himself quietly and articulately. Business and social acquaintances say they have never

known Matthews to raise his voice in anger, or lose his temper.

On the intellectual side, according to agency colleagues, Matthews boyish appearance and engaging ways might belie his powers of intelligence. Friends describe him as having amazing mental capacity and a photographic mind; a man who, after one reading, can remember everything in the most statistical document. Matthews has also been called an advertising sophisticate, particularly in his approach to marketing and media.

In addition to his continuously strenuous schedule and his increasing responsibilities at Leo Burnett, Matthews has participated in the industry's professional activities. He is past chairman of the broadcast media committee of the 4A's, and is currently a member of the media relations committee of the 4A's board, and a director of the National Outdoor Advertising Bureau.

One of Matthews fellow-workers commented recently, "If the 4A's ever decided to nominate an emissary to promote 'Advertising's Image,' Len Matthews would be a natural for the job."

## Experienced Time Buyer and Radio-TV Oriented Account Executive

Our growing agency in Ohio seeks a thoroughly experienced ad man to head our Radio-TV Department. Good background in package goods promotion, broadcast budgeting, market and station selection required. We also have opening for Account Executive to work with food and drug accounts using broadcast media extensively. Send full résumé with dates, names and places. These positions pay well to start and offer the usual and some unusual fringe benefits. Box 305.

## LOCAL COLORCASTING NEARS 400 HOURS WEEKLY

An industry survey, reported in VARIETY, estimates that local colorcasting now runs close to 400 hours weekly. The big breakthrough in Color TV is here. To learn how to make it pay off for you, contact W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

## WHO WILL REPLACE

(Continued from page 35)

what personality they thought would pull the greatest audience. There was a strong preference for Carson for several reasons: 1) His proven appeal to women and housewives, on his ABC TV show; 2) Carson's type of comedy and entertainment is distinctly different from Paar's, and there would be a change of pace. A personality too much like Paar, it was felt, would create a basis for comparison for the audience, and this would be fatal to the program. An original, fresh star is needed; 3) Carson has heavy press support and is liked professionally and personally by many columnists. Paar, it was pointed out, would not have achieved such eminence at the beginning had it not been for the enthusiasm of the press.

Downs was not considered a good contender because they felt he was too identified by the audience as the second man on the show.

Several tv directors thought that Allen would best carry the show because he is a longstanding established personality. Allen, in the 7:30 Wednesday slot on ABC TV, has not fared well this season. The latest Nielsen NTI gave him an unspectacular 10.2, or 4,800,000 homes during the average minute. But the reasoning was that since he was able to make the *Tonight* show a success, he might be able to do it again.

Allen firmly secured the *Tonight* segment for NBC TV, from September 1954 to January 1957. After that he left to do his Sunday night show exclusively, and the period was filled for a while with various hosts, including the previously never-too-successful Jack Paar. This was followed by *America After Dark* with Jack Lescoulie hosting and feauring night life throughout the country and newspaper columnists who covered that beat. A poor show, NBC placed Jack Paar in the slot in 1957 July, and the rest is television history. The latest Nielsen gave Paar a 6.8, or three million homes during the average minute. Whether anyone else can rack up that kind of rating in this time period remains to be seen.

Carson? Allen? Downs? A dark horse? It's a tough decision for programer Werner to make.

## XMAS

(Continued from page 39)

we'd be saving this year. Get back to me right away on this will you, so that I can get started on it.

Harvey

## INTER-OFFICE MEMO

TO: Harvey

FROM: Watts

You must be nuts, Harvey. You know the old boys at Faster, Richer, Colder & Hot won't like being reminded of their age! Some of them wouldn't be caught dead humming tunes from anything earlier than *My Fair Lady*.

C. W.

## INTER-OFFICE MEMO

TO: C. W.

FROM: H. H.

If that's the rub, Charlie, we'll forget the records. Maybe we can do something else with the tune. A music box maybe. We'll do it up so pretty the timebuyers won't want to keep it out of their sight for a minute. Picture this, Charlie. Here's the guy's desk and right smack in the middle, right on top of his mess of papers, is this gold music box. (Maybe we'll put some hand decorated flowers on it, too.) Right on top of the box is a miniature replica of our new tower, big as life. And spelled out all over the tower, big as life, is WEAK.

And get this, here's your man sitting hunched over his desk trying to decide which station to buy. He's feeling real low, mind you. It's almost quitting time and he still hasn't made up his mind. If he decides to work late he's in hot water with the wife because he hadn't phoned about 9 a.m. to tell her he'd run into a snag and please don't put the roast on until 8 p.m. But it's too late for that. While he's sitting there trying to pull himself out of the doldrums, he absent-mindedly pokes his finger against the WEAK tower.

The tower leans back, the little lid lifts up and out comes the melody—*My Time Is Your Time*. Man, that's sweet music to him and—you've guessed it—you're in business.

Harv.

P.S. By the way, if you want to go whole hog we can have a little diamond stuck on the top of each tower. Sort of like a beam, you know.

## INTER-OFFICE MEMO

TO: Hussel

FROM: Watts

You must have flipped your own lid, man. What do you think you're working for, a gold factory? This is a radio station, kid, a radio station, so get your feet back on the ground, will you. What do you want to do, get us both back in the mail room slitting envelopes?

C. W.

## INTER-OFFICE MEMO

TO: C. W.

FROM: H. H.

Suppose we just send out some cards this year, Charlie, and maybe in the spring we can charter a boat and take them on down to the Suez Canal on a fishing excursion.

Harvey

## INTER-OFFICE MEMO

TO: Harvey

FROM: Watts

Harv, here's what we'll do. We'll make some kind of a deal with Moonlight, the dairy we signed last week to send a container of yogurt to each of our buyers, once a day, for say, a month. By that time they'll have the habit and, Harv, I tell you, they'll thank us for it. This should make a hit with President Kennedy, too. You know how he feels about physical fitness, don't you? Who knows, maybe we'll even get a Public Service Award from Washington for it. Call Moonlight, Harvey, and get started on it.

Charlie

## INTER-OFFICE MEMO

TO: C. W.

FROM: Harvey

Aren't you forgetting something, Charlie? You know what the problem is with yogurt, don't you? You told me yourself—until you taste it, you hate it. So how are you going to get them to taste it?

Harvey

## INTER-OFFICE MEMO

TO: Harvey

FROM: Charlie

Dammit, man, do I have to do all your thinking for you? Just have the dairy do them up in some real fancy containers and stick an Old Grandma label on 'em, that's all. And oh yes, don't forget the call letters. So get with it, Harv. It's like you said, time marches on.

C. W.



## Groucho sold it to me!

Groucho opens up any market! Take New York—when WPIX scheduled "The Best of Groucho" in a Monday-Friday strip, 11:00-11:30 P.M., advertisers snapped up all available commercial time before the program went on the air! ■ Current advertisers using "The Best of Groucho" to

sell New York are: Bromo Quinine; Parker Pen; Miles One-A-Day; Alka-Seltzer; Coftabs; Duffy-Mott; Helene Curtis; Chesebrough-Ponds. ■ Use Groucho to sell whatever market you have in mind. Call NBC Films at CI 7-8300 in New York City for complete information.

FIND OUT FIRST-HAND WHY... ADVERTISERS GO FOR GROUCHO ON

NB  
FILMS

# The Bravura Statistic Reaches (and Passes) Eastern Iowa

WMT Radio gets up 13% earlier than 47% of the stations of the U.S.A. and plays 23% louder (in barns) than 38% of the victrolas in the attics of 89% of ramblers built before 1929.

Less than 1% of Eastern Iowa radios tuned to WMT used UV-200 detector tubes in a recent survey. Exactly half of the variometers tested had loose connections. Not one regenerative receiver had a transmitting license.

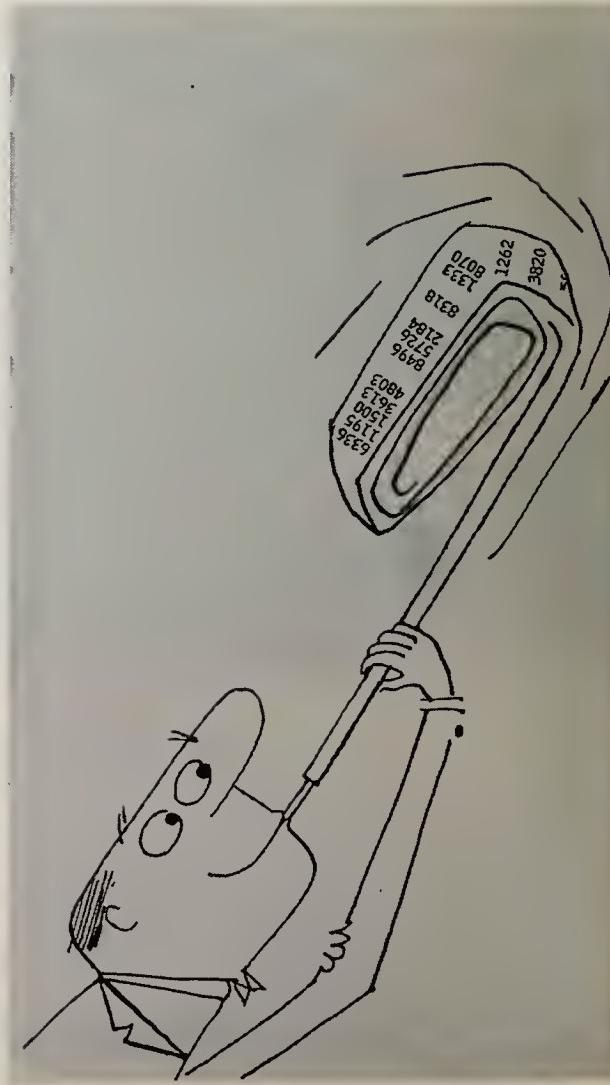
Three-fourths of the dogs in WMTland can't turn on a radio.

When it's midnight on Madison Avenue, it's 8.33% earlier in Cedar Rapids.

There are 7% more names on our mailing list than there were a year ago.

End of bravura. Some things don't reduce to numbers. WMT Radio is one of them (although, if pressed, we can play numbers as well as the next guy). Listeners in Eastern Iowa depend on WMT.

WMT. CBS Radio for Eastern Iowa.  
Represented by the Katz Agency.  
Affiliated with WMT-TV,  
Cedar Rapids—Waterloo;  
K-WMT, Fort Dodge;  
WEBC, Duluth.



# WASHINGTON WEEK

18 DECEMBER 1961  
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PUBLICATIONS INC.

The hottest rumor at the moment in this rumor-ridden city has FCC commissioner Frederick Ford changing his vote on network option time.

This is one of the whisper variety. It hasn't been printed anywhere, even on the "reliable sources" basis. In fact, even the whisperers fail to quote anybody.

Ford was one of three voting last year to retain option time with a half-hour cut. Interim commissioner King provided the fourth vote to retain that much option time. Minow's vote now substitutes for King, and there is no doubt that he will vote to ban the practice.

Thus, everything else being equal, a switch by Ford would make it 4-3 again in favor of option time. However, other rumors of much longer standing have had Cross shifting the other way. Therefore estimates were that the final tally would be 5-2 against option time. It is now believed, though, that as Ford goes, so will go Cross.

This is a crazy, mixed up situation—but only if the rumor about the Ford switch can be taken to be true. The basis for the story appears to be far from conclusive, not to say fragile. Those who whisper "watch Ford," point only to the tenor of his question during last week's option time arguments before the FCC en banc.

There is also the fact that the recent Ford speeches have veered sharply against strong FCC regulation of the broadcasting industry. Last year, and for a good part of this year, Ford sounded not unlike Minow, himself. Lately, however, he has gone out of his way to point to the pitfalls of government dictation of programing, public tastes, etc.

At this stage, the best that can be said is that the rumor is interesting with respect to option time, and time will tell. On the other hand, the change in Ford's position with respect to the scope of FCC regulation would appear to promise future problems for Minow. In most cases, and largely in the most important cases, Minow needs and must have Ford's backing in order to carry the day for his ideas.

At the request of the three tv networks, the FCC has postponed from 9 January to 23 January the date for the start of its en banc hearing to complete the program inquiry phase of the network study.

This is another, but very minor, delay in a proceeding which has been dragging along for years. The Commission completed all phases of its network study, except for programing, with the publication of the Barrow Report. The program study was held up again and again by long court cases to compel independent program packers to produce information they regarded as confidential and as of possible benefit to their competitors.

Rep. Dale Alford (D., Ark.) had more troubles than you could count with his House Small Business subcommittee hearings on radio-tv problems of small businessmen: he could get few to testify, and had to subpoena some of them.

Contrary to his expectation, independent program packagers didn't leap at the chance to testify. Ziv-United Artists wanted it known that it appeared only because of Alford's subpoena and Alford conceded this fact. John Mitchell of Screen Gems wasn't there at all, because they couldn't find him to hand him a subpoena.

(Please turn to page 61)

# FILM-SCOPE

18 DECEMBER 1961

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The re-organization epidemic, after winding its way among other syndicators all year, has finally hit CBS Films.

CBS Films' chief Sam Cook Digges says it's a comparatively mild case, only realistically reflecting the current "softness of the domestic syndicated film market."

Offices will be closed in two of seven cities; Detroit activity will be consolidated into Chicago and Los Angeles sales into San Francisco's.

Remaining CBS Films offices are in New York, Atlanta, St. Louis, Dallas, and Boston.

**Unaffected by the re-organization are CBS Films' other divisions, such as international, licensing, Terrytoons, and CBS Animation.**

ITC's sales drive for Danger Man is capitalizing on an unusual circumstance: the show has a network record—yet still has 15 first-runs left.

Latest sales report is 63 markets, (For details, see WRAP UP, page 73.)

**Economee, the re-run division of Ziv-UA, reports a 47% sales increase for 1961 over last year, thanks to income on 20 series.**

Two big factors in the 1961 rise have been re-run sales of Highway Patrol and Sea Hunt, the latter still simultaneously in first-run. Respective saturation of the two series consists of 98% and 86% of U.S. tv markets.

Economee's military, science, and political shows have also been enjoying news headlines. These include I Led Three Lives, Man Into Space, Man and the Challenge, Science Fiction Theatre, Men of Annapolis, and West Point.

Note that Economee, formed back in 1954, is one of the few separate re-run sales units still operating, although several other syndicators have attempted to utilize the same organizational pattern.

**Seven Arts is using increased sets-in-use as a selling point for its post-1950 Warner Brother feature films.**

According to a special ARB study, the features got good ratings and shares and also increased time period sets-in-use in New York, Baltimore, Denver, and San Diego.

Here are before-and-after figures on station ratings, shares, and total sets-in-use in four cities.

In New York, WNBC-TV on Saturday increased from 7.3 rating and 18% share to 16.8 rating and 35% share, while total post-11:15 sets-in-use increased 20%, going from 39.9 to 47.9.

In Baltimore, WMAR-TV on Friday went from 3.7 (26%) to 14.4 (74%) while SIU rose 33%. Saturday findings were similar, with SIU up 20%.

On KLZ-TV, Denver, the Monday through Saturday strip went from 2.2 (10%) to 13.4 (59%) with SIU up 14%. The Friday-Saturday figures were even better, with SIU up 55%.

In San Diego, KOGO-TV Fridays at 7 p.m. ratings went from 10.0 (19.3%) to 24.7 (42%) while total SIU rose 12%. There were parallel figures for Sunday at 11 p.m. where SIU rose 14%.

**Starting today, KHJ-TV, Los Angeles, will schedule a syndicated show at 12 noon that everyone else schedules at 11:15 p.m.**

The show: P. M. East.

The rationale: viewing habits in Los Angeles are unique and there's actually twice the audience available there at noon than there is at 11 p.m.

Incidentally, WBC will consolidate and expand the nightly series early in February 1962. P. M. East becomes 90 minutes and P.M. West is being discontinued. They had originated from New York and San Francisco nightly since June, but now the whole show will originate from New York.

A factor leading up to the consolidation was the enormous technical difficulty of trafficking two shows daily on tape from cities at opposite ends of the country—the first time such a tape syndication feat had been attempted.

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## WASHINGTON WEEK

(Continued from page 59)

Nor did Alford appear to make much progress in his effort to build a case. He said he will try again, with more hearings later.

**Minow didn't appear, though Alford wanted him.** Nor did any other commissioner. Kenneth Cox, broadcast bureau chief, appeared for the FCC. Most of his testimony appeared to be aimed at giving the subcommittee facts and background material about the broadcasting and ad media-education it seemed to need rather desperately.

Cox was quite cool to suggestions that the FCC might take it upon itself to make sure that small advertisers have access to prime tv time. Some of the witnesses had contended that local and regional brands are frozen out of their own local stations—and hence sometimes out of their markets—by the ability of their national competitors to buy up all the best tv time.

Cox said the FCC has no legal power to tell a station that it must sell time to specific advertisers. Nor did he indicate that the FCC wants any such power. He noted that the FCC is considering banning option time, but **didn't hold out much hope that this would change the situation very much for small advertisers.** On the other hand, the film packagers said the option time plans they had already presented to the FCC would do the trick.

Another suggestion heard at the hearings would force the networks to give up a percentage of prime time to local advertisers. Still another would restrict networks to the role of program producers, would bar them from selling time to advertisers, and **would reserve this function for the stations.**

Kevin B. Sweeney appeared, but only as a salesman for radio. The president of RAB told the subcommittee that radio is a better medium for the small budget advertiser in any case. TvB president Norman E. Cash plumped just as hard for tv, but did get to the point of the hearings with his contention that small businessmen can find prime time available on local stations. He provided the subcommittee with ease histories of small businessmen with small budgets who became big businessmen through use of tv.

**The old Barrow Report recommendation that no one company, person, or other single interest should be permitted to own more than three stations in the top 25 markets has been revived.**

That was the word of FCC broadcast bureau chief Kenneth Cox at the Alford hearings.

He said not only is the FCC giving the idea renewed consideration, but it can enter into contests for new stations on a case-by-case basis. By this he meant that when weighing qualifications of competing applicants, ownership of that number or more could be held against a multiple owner.

# SPONSOR HEARS

18 DECEMBER 1961  
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**Marion Harper, Jr. has lately been getting around the country with this main mission: new business.**

Among the accounts he's sought to have meetings with are a couple at JWT, Kraft and Scott Paper.

**If the Colgate and Lever brands of fluoride dentifrices ever get rolling, they won't find P&G's Crest asleep at the switch.**

P&G's plans for Crest away back provided for just such a contingency—that is, the amount of tv weight to be added to counter the pressure from competitors.

**The brand people at Lever are reported as not quite happy over the way their network tv properties are turning out in the ratings column this season.**

For a couple seasons they were accustomed to having six shows among the top 20 and suddenly they're down to three.

And they can't be assuaged by pointing out what's been happening to P&G's average of hits and misses.

**Puzzling New York agency media directors: why one of the big shops has become so accessible for the weaning away of junior media executives.**

For many years this same shop has had a reputation as both a breeding ground for top men and a place where it took an irresistible offer to lure the man away.

**Medium and small types of accounts keep trying to induce agencies that are invited to solicit their business to waive the commissions on programing.**

It's usually the last thing brought up when the client and agency get down to polishing off an agreement.

An agency with a lot of other network tv business has no other choice but to taboo the idea: acceptance would jeopardize this other business in the shop—unless the concession were made general.

As further seen from the agency management side: the talent commission covers a number of services for which the agency ought to but doesn't make specific charges. In the long run one washes out the other.

**TVB and others may be missing a good bet by not updating for broad exposure much of the material it's turned out over the years.**

There's a new generation of prospects coming into places of influence to whom a lot of this might be quite new.

**Young, aggressive agency researchers learn after a certain amount of mental anguish to exercise restraint in advancing their thinking about programing to giant clients.**

Why they must tread softly: such clients are extremely sensitive about anyone from the outside questioning preconceptions in an area which has become almost sacred.

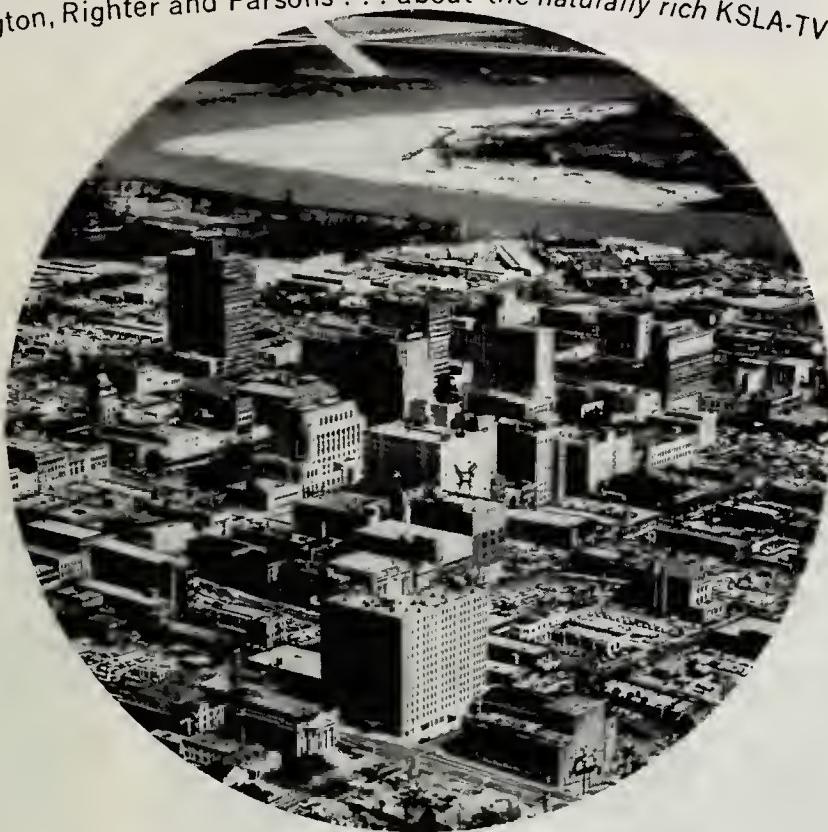
However, what these keepers of the preconception will accept is a different media approach if it can be supported by a sound statistical story.



**NOT EVERY MAN'S A KING** in the up-and-coming KSLA-TV area...but

most of the folks live like it. From their gleaming offices in sparkling new glass-and-steel skyscrapers  
to their smart air-conditioned suburban homes, *they live it up . . . and love it!* The big majority of them

check the figures) look to KSLA-TV for news they believe . . . programs they stay at home to watch.  
Ask our reps . . . Harrington, Righter and Parsons . . . about the naturally rich KSLA-TV market.



**KSLA-TV**



**KSLA-TV SHREVEPORT, LOUISIANA**

# SPONSOR WEEK WRAP-UP

## Regional promotion

(Continued from page 10, col. 1)

34 of 49 ready-to-eat cereals had such market share differentials.

On particular sizes of these items the differences were even greater. Sixteen of 30 dentifrice items, 63 of

69 packaged detergents, and 44 of 59 cereals had 2-to-1 area differentials of market share.

Nielsen stressed the importance of dividing up geographic areas of responsibility, obtaining detailed statistics, and striving to attain achievable promotional goals.

## Advertisers

The H. J. Heinz Company has unusual strategy plans in two marketing areas.

Company has chosen an outside agency, Hicks & Greist, to do a special test promotion for soups while Maxon remains the official Heinz agency. (H&G is asking for minute availabilities in kids shows).

A joint promotion effort with General Foods is also on the Heinz agenda. The gimmick—a series of quick and tasty 20-minute casserole or skillet meals made from a single basic recipe. Some 68 commercials on eight Heinz NBC TV daytime



EVEN COMPETITORS turned out with a smile to help celebrate the power increase at WESC, Greenville, S. C., from 5 to 10 kw. Station owner Robert A. Schmid, pres. of Broadcasting Co. of The Carolinas, and his wife are flanked by R. A. Jolley, pres. of WMRC, Inc., which owns WFBC (AM & TV), Greenville (I) and Walter Brown, pres., WSPA (AM & TV), Spartanburg



SPOT THE STARS contest at WSOC-TV, Charlotte, N. C., was won by Mrs. Ralph B. Williams. Here station personality Jimmy Kilgo happily hands over a check for \$1,000.



OLD NEWSBOY DAY, event run by the 'St. Louis Globe-Democrat' which turns over profits to children's agencies, is celebrated by Robert Hyland, KMOX v.p. and gen. mgr.

PROGRAM PROMOTION at WLWI (TV) Indianapolis, included giveaways to tv editors. Here "(Don't) Miss The Hathaways" eyes one of her souvenirs—a tiny toy monkey



shows will promote the tie-in sale during January, February and March.

The details of Lestoil's network tv buy for its 1962 marketing plans were outlined at the year-end sales meeting in Bermuda.

Of the total \$7 million budget, \$1.8 million will go to network, the first national push. Prime nighttime shows on ABC and NBC and five NBC daytime programs have been confirmed through May, 1962. Close to \$4.5 million will stay in Lestoil's traditional medium, spot tv, and \$500,000 has been set aside for print.

All Lestoil advertising is handled by Sackel-Jackson, Boston.

**Campaigns:** In its first stab at tv for Cherry Kijafa, Browne Vintners' (Lawrence C. Gumbinner) is concentrating in New York, Chicago and Miami in the pre-Christmas weeks. It's a humorous campaign, with actor Ken Harvey playing five Danish characters in the 60-second spot. Advertising director Irving Meisel predicts a growing interest in tv among imported wines . . . Peter Paul, pleased with its ABC TV advertising, will continue its sponsorship of "Ozzie and Harriet," "Maverick," and daytime shows next year. New on the horizon will be an expanded spot campaign in the east for its newest product, Chiffon, start-

ing February . . . QS Storage & Transfer Company, local Memphis mover, is using spot tv in a very personal way. Salesmen make home calls timed to coincide with the spot announcements so they can say to prospects—"Just a second, let me show you what I'm talking about."

. . . The Chicago Currency Exchange Association has launched its first local tv campaign to inform the public of its automobile license service. Schedules of 15 spots per week began 12 December and will run for three weeks . . . Vick Chemical is introducing its contribution to the delayed-action decongestant remedies, Tri-Span, with six nighttime



**TWIST TACTICS**—To stimulate interest in its on-the-air twist lessons, KFWB, Los Angeles, sent star June Wilkinson downtown with 'KFWB Twist Kits,' a real traffic-snarer



**SCHOLARSHIP WINNER**  
Lynn Golden is congratulated by Kenneth Cox, chief of the FCC broadcast bureau, at the fall meeting of the Maryland-D.C. Broadcasters Assn. Group's educational chairman Virginia Pate and president Robert B. Jones, Jr., look on with approval

**NICE COVERAGE** — WKAP, Allentown, Pa., will soon increase its signal from 1 kw to 5 kw. Drawing attention to the increase were two lovely models marching in a recent local parade, more eye-catching than even 100 press releases



**OR POSTERITY**, print of ABC TV's 'Walk My Shoes,' a study on the Negro American, is given to Library of Congress dir. Dr. Roy Basler (r) by ABC v.p. Alfred Beckman



**PLATTER PRINCESSES** from local high schools were backseat riders on bikes manned by WGH, Norfolk, d.j.'s. Occasion was Virginia's annual 'Oyster Bowl Parade.' Each d.j. had a contest before the parade and awarded winners the bikes for two

network shows and heavy spot coverage in the top 10 markets. An introductory high-frequency two-week spot schedule in the top 56 markets is also planned.

New v.p.: Sherwood Waldron at American Home Products.

#### PEOPLE ON THE MOVE:

Edwin J. Abeling to the newly-created post of research and development director at Peter Paul . . .

Ames Brown, Jr., to new post of assistant to the director of design, advertising and public relations at Container Corp. of America . . . William G. Young to general manager of retail sales at B. F. Goodrich . . . Frank A. Holler to assistant public relations director at Diamond National Corp.

Kudos: Bell & Howell was honored with the 1961 Chicago Commission on Human Relations award for out-

standing contributions in human relations for its sponsorship of "Close-Up!" on ABC TV.

#### Station Transactions

Tom Bostic, sole owner of the Haltom Corp., has bought the Cascade Broadcasting Company which operates KIMA (AM & TV), Yakima, Wash., KEPR (AM & TV), Pasco, Wash., and KLEW-TV, Lewiston, Idaho.

Bostic, a past director of NAB, was chairman of the NAB Radio Board in 1960-61 and co-chairman of the 1960 convention. He's a vice-president of the Washington State Association of Broadcasters.

Sold: WMMT, McMinnville, Tenn., to Ogram Broadcasting Corp. by Regional Broadcasting Corp. for \$92,500. Broker: Paul H. Chapman, Atlanta.

On the air: WPBS, the "Philadelphia Bulletin's" new radio station, signed on the air 15 December. The new outlet claims the distinction of being the only fm station in the greater Philadelphia area broadcasting 24 hours a day, seven days a week.

#### Agencies

A new agency, providing creative and counseling services for tv and radio has been formed by Robert C. Chase and is based in St. Louis.

Chase, who joined the radio-production staff at D'Arcy in 1956 and later served as assistant manager of the agency's regional marketing department, has produced and directed the filming of several spot campaigns since his resignation from the agency in June 1960.

A five-man executive committee has been appointed at Olian & Bronner, Chicago, to determine general agency policy.

Committee is composed of Bob Singer, senior v.p. and account supervisor, Elmer Silha, v.p. and account executive, Robert C. Bullen, v.p. and creative director, Robert

## our clients are our best advertisements

In negotiating for broadcast properties, the reputation of a broker is your best protection. Hundreds of satisfied Blackburn clients provide eloquent proof of the reliability of our service. No lists are sent out: each sale is handled individually.

**BLACKBURN & Company, Inc.**  
RADIO • TV • NEWSPAPER BROKERS  
NEGOTIATIONS • FINANCING • APPRAISALS

#### WASHINGTON, D. C. CHICAGO

James W. Blackburn H. W. Cassill  
Jack V. Harvey William B. Ryan  
Joseph M. Sitrick 333 N. Michigan Ave.  
RCA Building Chicago, Illinois  
Federal 3-9270 Financial 6-6460

#### ATLANTA

Clifford B. Marshall  
Stanley Whitaker  
Robert M. Baird  
John G. Williams  
1102 Healey Bldg.  
Jackson 5-1576

#### BEVERLY HILLS

Colin M. Selpf  
Calif. Bank Bldg.  
9441 Wilshire Blvd.  
Beverly Hills, Calif.  
Crestview 4-2770

## MORE THAN 32½ HOURS OF COLOR EVERY WEEK ON WFGA-TV

Jacksonville's WFGA-TV now schedules more than 32½ hours of color programming weekly. The big breakthrough in Color TV is here. To learn how to make it pay off for you, contact W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

# **WHEC-TV**

## **NOW** FULL - TIME In Rochester, N. Y.

It is with a feeling of great pride, together with a complete awareness of tremendous responsibility, that Station WHEC-TV has taken over full-time control of CHANNEL 10, Basic CBS in Rochester, N. Y., after an extremely pleasant share-time association with Station WVET-TV.

We at CHANNEL 10 (WHEC-TV) pledge to our ever-broadening audiences and our ever-growing group of sponsors that we will continue with renewed effort to maintain our present top position in the broad Rochester area that we serve.



*Represented by EVERETT MCKINNEY, Inc.*

Berman, radio-tv director and account executive and Perry Thomas, account supervisor.

**Agency appointments:** P&G's Tide (\$10-\$11 million) to **Compton**, from Benton & Bowles and premium Duz (\$2.5 million) to **Grey**, from Compton . . . Buitoni Foods (about \$500,000) to **Kenyon & Eckhardt** . . . Fruit of the Loom (\$1 million) to **Kenyon & Eckhardt** . . . Pakistan International Airlines (\$350,000) to **Fuller & Smith & Ross** . . . Swift & Co., Chicago, to Howard H. Monk for its industrial chemicals, adhesives and gelatins . . . Chesty Foods, Terre Haute, to **Allen & Reynolds**, Omaha . . . U. S. Aviation Insurance Group to **Doremus & Co.** . . . Mead Johnson of Canada to **Kenyon & Eckhardt** for Pablum Infant Cereals, from McKim Advertising . . . Norcliff Laboratories, Fairfield, Conn., to **Kastor, Hilton, Chesley, Clifford & Atherton** for Albolene cream, Ora denture products, feminine hygiene products and Yodora deodorant and to **Street & Finney** for its parasiticide and fungicides and Utol antibiotic cream . . . Isodine Pharmacal Corp., to **Grey Advertising** for a new test brand . . . P&G has assigned agencies for two new test products. Pampers, a disposable diaper, to **Benton & Bowles** and Pert, a new shampoo, to **Grey** . . . Robbins Floor Products to **Tucker Wayne**.

**New v.p.'s:** Arthur J. Donnelly at Buchen Advertising . . . James Pat Sweeney at Campbell-Mithun to handle the recently-acquired Admiral account . . . Oliver Barbour

at Ogilvy, Benson & Mather . . . Tom De Huff at Cunningham & Walsh . . . Robert Jordan at Dancer-Fitzgerald-Sample . . . L. T. Steele named executive v.p. at Benton & Bowles.

#### PEOPLE ON THE MOVE:

Victor P. Mangini and Rodger Ludgin to account executives at Leo Burnett, Chicago . . . Thomas F. Madigan, NBC nighttime programs manager, to Ted Bates as director of programming . . . Eileen Conefrey to personnel manager at Ted Bates . . . Jack K. Carver to account executive at Lennen & Newell . . . John F. Foley to manager of the research department at MacManus, John & Adams . . . Derrik Van Nimwegen to account executive at SSC&B . . . Gordon Hull, advertising director at Mutual Benefit Life, to account executive at Compton . . . Donald M. Ross to vice chairman of the Plans Board at McCann-Erickson . . . G. Bruce Carpenter to account executive at Ball Advertising.

**New quarters:** Arthur R. Mogge, Chicago, has moved its Miami branch office to 2701 S. Bayshore Drive, Coconut Grove . . . Warner & Todd moved into new, modern offices in the Brentwood Bank Building, St. Louis.

**International Entente:** Ted Bates, which recently sealed an association with Agence Francaise de Propagande in Paris, has its sites on similar agreements in West Germany and Italy.

On return from Paris, chairman Rosser Reeves pointed to the Euro-

pean common market as the obvious reason for the growing trend among U. S. agencies to expand overseas.

**Merger:** Embry Company and the Frank Moreland Co. have formed a new Los Angeles-based firm called The Embry-Moreland Co., with combined billings in excess of \$1 million.

## Equipment

Radio and tv appliance stores decreased in number by 10 per cent over the past three years in the face of a six per cent rise in total outlets carrying consumer electronics merchandise, according to National Appliance Audit figures.

There has also been a significant shift in the geographical distribution of these retail outlets, with a 12 per cent increase in the southern U. S. and a four per cent decline in the north central region.

**New Products:** Fairchild, New York, has introduced the Model 666 Compressor which allows for compression up to 40 db or higher without an increase in distortion and includes a fast, automatic attenuator called the "Third Hand" . . . Sierra Electronic Enterprises, Sacramento, has a new stereo cartridge tape playback and record unit which utilizes the "cue stripe" method, allowing the stereo heads to be free of any tone cue signal . . . Memocord Corp., Englewood, N. J., has a new executive recorder which weighs less than 1½ oz., is priced under \$100, and uses standard magnetic tape.

## Associations

Kern County Broadcasters Assn. has been formed to promote the Southern San Joaquin Valley in California.

According to president Arthur M. Mortensen (KERO-TV, Bakersfield), the group's first project will be a brochure for station and rep use comparing the market with others in the top 100.

The North Carolina Assn. of Broadcasters will open a new state head-

## COLOR TV SALES 50% AHEAD OF PREVIOUS PEAK PERIOD

1961 Color TV set sales are reported to be 50% higher than 1960 sales were for the same period. The big breakthrough in Color TV is here. To learn how to make it pay off for you, contact W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.



## The Mark of Success in Station Planning

The RCA monogram has been  
a guide to selection of the best  
in broadcast equipment and  
services far over 30 years.



The Most Trusted Name in Electronics

quarters in Raleigh on 1 January as the first step in an expanded program.

Ed Rankin, manager of John Harden Associates and former secretary to Governors William B. Umstead and Luther H. Hodges, will be executive secretary. For the past seven years, the association has operated with a part-time secretary in Asheville.

**Ben Strouse**, president of WWDC (FM), Washington, D. C., was named by NAB president LeRoy Collins to head up a seven-man 1961-62 FM Radio committee.

Serving with him are Everett L. Dillard (WASH, Washington, D. C.), N. L. Bentson (WLOL, Minneapolis), Merrill Lindsay (WSOY, Decatur), Fred Rabell (KITT, San Diego), Henry W. Slavick (WMC, Memphis), and Harold I. Tanner (WLDM, Detroit).

**They were elected:** Norman P. Bagwell (WKY, Oklahoma City) to president of the Oklahoma Television Assn. . . Sheldon Engel (KXIV, Phoenix), president, C. VanHafton (KTUC, Tucson), vice-president, and Homer Lane (KOOL, Phoenix), secretary-treasurer of the Arizona Broadcasters Assn.

**Kudos:** Sidney Andorn, WGAR, Cleveland, was appointed by the Governor to the Ohio Educational Television Committee.

## Tv Stations

Spot tv gross time billings showed a 1.8% increase in the third quarter of 1961 over the like period last year, according to TvB, up from \$125 million to \$127.6 million.

Procter & Gamble again leads the spot roster, with billings of \$13.7 million, followed by Lever Brothers at \$3.1 million.

Product categories showing major increases were sporting goods, bicycles and toys, up from \$459,000 to \$1.4 million, and dental products, from \$2.3 million to \$3.8 million.

(For brand breakdown see 11 December SPONSOR, page 41.)

**Ideas at work:** WSJS-TV, Winston-Salem, helped open the Christmas season by broadcasting parts of the three-day "Candle Tea," a traditional ceremony held at the historic Brother's House in Old Salem . . . WAST, Albany, will pre-empt ABC TV programming to present four local special programs on Christmas Eve, including the first tv appearance of the Albany Symphony Orchestra.

**Thisa 'n' data:** J. B. White's, Augusta's largest department store, has picked up co-sponsorship of the Alan Sands-produced "Top Ten Dance Party" on WJBF-TV.

### PEOPLE ON THE MOVE:

Ernest H. Peterson to regional sales manager at WTIC, Hartford . . . Robert N. Brumfield to news director at the WKRC stations, Cincinnati . . . Rogan Jones to account executive at WBBM-TV, Chicago.

**Kudos:** Howard Reiquam, KOMO-TV, Seattle, staff meteorologist, has been granted the American Meteorological Society Seal of approval for "excellence in public presentation of weather information." . . . KDKA-TV and radio, Pittsburgh, won Golden Quill Awards for distinguished achievement in journalism in western Pennsylvania. In addition to recognition for its editorials on the air control controversy and the need for stronger strip mining laws, the station's tv photographer Bill Nogach got an award for his film of a southside fire.

**Obit:** Joseph W. Evans, general manager of Storer Programs, died 7 December after a brief illness.

## Radio Stations

NAB president Kevin B. Sweeney defended radio before the House Select Committee on Small Business which is studying whether small business has adequate access to radio and tv advertising.

He said that only radio allows thousands to compete with larger, better-established retailers and manufacturers, pointing to:

- 3603 AM stations available.

• 900 communities without a daily newspaper that have their own radio station.

- 168 million sets in the country.
- An average cpm of \$1.09.

Radio has a huge out-of-home audience which often goes uncredited by the rating services, according to the 1961 State Fair Audifax study conducted by WCCO, Minneapolis-St. Paul.

Some 42% of the 261 interviewees do one-fourth or more of their total radio listening on portable receivers and 64% do one-fourth or more listening on automobile radios, the station uncovered.

**Ideas at work:** Some 137 underprivileged children got to see the Oklahoma-Army football game at Yankee Stadium, courtesy of WKY, Oklahoma City, which ran an air campaign asking all ticket-holders who were unable to attend the game, to send their tickets in to the station for distribution . . . Miami may be minus the snow and sleet which compliments the Christmas season, but for holiday authenticity nothing beats the Santa Claus imported by WINZ for a special broadcast. He's Jim Yellig, 78, from Santa Claus, Indiana . . . WINS, New York, has real proof of its popularity. Advertiser National Shoes, which ran 23 spots on the station in three days, got over 9,000 responses to a 15% discount offer made during the campaign . . . To celebrate its call-letter change from KMAP to KWAC, the Bakersfield station devised special kick-off campaign billboards with flashing lights. When news is on KWAC, the light flashes on all signs throughout the area.

### PEOPLE ON THE MOVE:

William H. Fallon to national sales manager at WHDH, Boston . . . Germon A. (Gus) Parmet to regional sales manager at WICE, Providence . . . Al Racco to KFRC as general manager, replacing Richard E. Nason who resigned to take over as president of Jupiter Broadcasting, which owns and operates WSAI (AM & FM), Cincinnati . . . Robert C. Burris



Season's Greetings from ARB

to sales manager at KGMS, Sacramento and Don S. Thompson to the sales department at the same station . . . George H. Williams to assistant sales manager at KDKA, Pittsburgh . . . "Skin" Wood to the sales staff at WCOL, Columbus, Ohio . . . E. William Patterson to sales manager at KIOA, Des Moines.

**Kudos:** A speech made to the Alabama Broadcasters Assn. by Elmo Ellis, WSB, Atlanta, evoked the following message from FCC chairman Minow: "It is a most outstanding document. . . . It indicates a kind of public service and public interest broadcasting which more people should be talking about and doing." . . . WICE, Providence, was commended by Sargent Shriver, director of the Peace Corps, for an editorial defending the project . . . KNUZ, Houston, got an award for outstanding 1961 public service coverage of Civil Air Patrol events . . . Earl J. Gluck, chairman of the board of WSOC-TV, Charlotte, N.C., was elected president of the Charlotte-Piedmont Better Business Bureau . . . Grant Williams, KMOX, St. Louis, has been elected treasurer of the St. Louis Assn. of Manufacturers' Representatives.

**Happy birthday:** "Good Morning from Memphis" will celebrate its 1,000 consecutive program on WREC-TV, Memphis, on 11 January.

**Chuckle of the week:** Commercial aired on WHK for Mr. D Discount Custom Draperies caused quite a stir in Cleveland. A sultry-voiced

girl announced, "I'm taking my measurements to Mr. D . . . uhh . . . my window measurements."

## Fm

A special one-week promotion for FM stereo multiplex broadcasting has just concluded at WCRB (AM & FM), Boston.

The on-the-air demonstrations were designed to explain the new stereo to listeners and were scheduled at times when in-store traffic was heaviest. The station has increased its weekly output of stereo multiplex broadcasting from 35 to 60 hours.

**Happy birthday:** WCOP (FM), Boston, has completed its first year as a 100% tape recorded and completely automated station. With programming supplied by International Good Music, Inc., the one-man staff of Dick Turner has handled the selling side, writing of copy and announcing for the unique outlet.

**Begs to differ:** A claim made by WTFM, New York, the new Friendly Frost station, that it is the first FM outlet in North America to program stereo on a 24-hour schedule, is disputed by WUPY, Boston. The latter, which has the first RCA Stereo Matrix unit, began full-day stereo broadcasting 1 June 1961.

## Networks

Steve Allen has requested an immediate release from his contract with ABC TV which would run

through 20 March 1962.

Allen is dissatisfied with the current 7:30 p.m. slot, said a spokesman, and with the network's unwillingness to move his show to a later time.

The announcement revived rumors to the effect that Allen will take over from Jack Paar when the latter leaves the NBC TV "Tonight" show 1 March.

**CTV Television Network Ltd.**, the new Canadian commercial network which now has 65% coverage with eight affiliates across Canada, has opened a New York office to serve U.S. advertisers and agencies.

Kenneth M. Flower, formerly with CBS Films, is CTV's permanent representative in this country and will head the sales staff as national sales manager.

**Speaking out publicly against FCC interference in tv programing,** CBS president Frank Stanton told a University of Pennsylvania gathering that only the public can determine the standards of the medium.

A similar thesis was stated by NBC chairman Robert S. Sarnoff at that network's 35th anniversary celebration (SPONSOR WEEK, 11 December, p. 7).

The advertiser, said Stanton, has no immunity from the verdict of the public. This method may have its drawbacks but "to advocate that there is a price for speed and efficiency that broadcasters refuse to pay is not to advocate the status quo."

## Representatives

The third annual Detroit Broadcast Representatives Christmas Party unofficially opened the holiday season 6 December.

Billed as "possibly the only party of the year completely devoid of any business presentation," the event was celebrated by some 41 agency people who were hosted by 35 reps from Detroit.

"A rep has the stamina of a horse, the curiosity of a cat, the audacity

# WBAP-TV GOES COLOR FOR ALL LOCAL PROGRAMS

WBAP-TV, Fort Worth, has joined the growing number of stations scheduling color for all local programs. The big breakthrough in Color TV is here. To learn how to make it pay off for you, contact W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N.Y., Tel: CO 5-5900.

of a steel trap, the enthusiasm of a fire cracker and a sales pitch for every occasion."

And, it would seem, a sense of humor. At the joint meeting of the Broadcasting Executives Club of New England and the New England Assn. of Radio and Television Representatives, smiles were evoked from the targets of the spoof called "What is a Rep?"

Rep appointments: WPTF, Raleigh, N.C. to Henry I. Christal Company, effective 1 January.

## Film

On the syndication market less than 30 days, ITC's "Danger Man" has racked up 63 sales. Latest stations to sign include:

KJEO-TV, Fresno, KERO-TV, Bakersfield, KOVR, Stockton, KVIP, Redding, KVIQ-TV, Eureka, WLBB-TV, Miami, WCCO-TV, Minneapolis, KTHV, Little Rock, KTAL-TV, Texarkana, WJTV, Jackson, Miss., KVII-TV, Amarillo, KEZI-TV, Eugene, Ore.

Latest station contribution to the syndication circuit comes from KTTV, Los Angeles.

Its a 15-minute series called "The Doctor Answers," produced in co-operation with the American Medical Association. Bankers Life and Casualty Co. of Chicago and other members of MacArthur Insurance Group have bought the program in several eastern markets.

Sales: Magnum Television International sold "Peter Gunn" in a multi-market deal to the ABC Central American stations. It debuts in Panama next month . . . MCA TV scored 25 new station sales on "M-Squad," raising the market total to 71 . . . Radio and Television Packagers, Inc., has sold its third group of 104 "Cartoon Classics" to WRCV-TV, Philadelphia, WOR-TV, New York, WGN-TV, Chicago, CKLW-TV, Detroit and KHJ-TV, Los Angeles.

Latest station to join TAC (Television Affiliates Corporation) as a subscriber is WFLA-TV, Tampa.

The clearing house for station-produced programs, owned by Trans-Lux Tv, works on sort of a co-op basis and will have 100 programs ready in 1961.

## Public Service

Taft Broadcasting executive v.p. Lawrence H. Rogers, II, was one of the moderators of the American Bar Association seminar on "The Tactics and Strategy of the Communist Conspiracy."

It was the first of several seminars planned by the ABA. WKRC-TV and radio, Cincinnati, taped and filmed the sessions to provide the ABA with visual and recorded excerpts for presentation to other such study groups to be developed throughout the country.

Public service in action: NBC radio will introduce "Democracy in America" on 17 January (8:30 p.m.). The 30-minute, 14-episode series is based on Alexis de Tocqueville's classic

work . . . DJ's in Asheville, N. C. are doing double duty several times a month by entertaining patients at the Veterans Administration hospital at Oteen, via their closed circuit radio station . . . "Face of the Inner City" debuted on WBBM, Chicago 13 December. New series studies Chicago's urban problems . . . WBAL-TV, Baltimore, has a series called "Perspective of Our Times" which focuses on problems of people in the Maryland community. Latest in the monthly series is "The Dark Corner," a 90-minute study of mental retardation . . . The Cuban Freedom Committee has launched a Spanish-language program over WWL, New Orleans, to challenge the distortions and propaganda of the Cuban radio. Its on daily from 9:30-9:45 p.m. and from 9:30-10 p.m. on Sundays . . . WTEN, Albany, committed to a two-day telethon for Cerebral Palsy, released its rights to the 17 December pro football game between the N. Y. Giants and the Cleveland Browns to competitor WAST-TV.



## NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

### JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

### KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

# KNOE-TV

Channel 8

Monroe, Louisiana

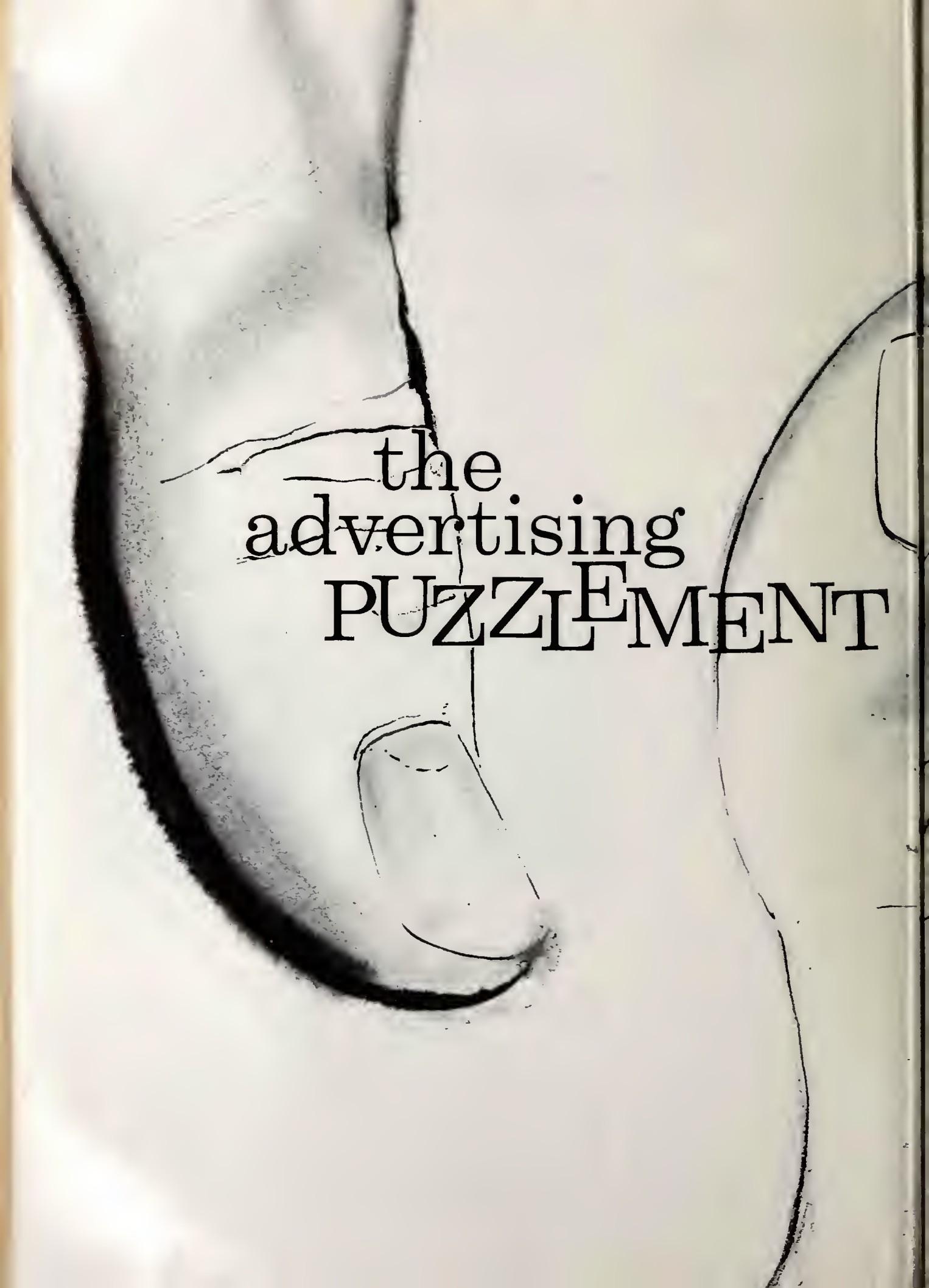
The only commercial TV station licensed to Monroe

Photo: Aerial view of historic Natchez, Mississippi, noted for its famous Pilgrimage.

CBS • ABC

A James A. Noe Station

Represented by  
H-R Television, Inc.



the  
advertising  
**PUZZLEMENT**



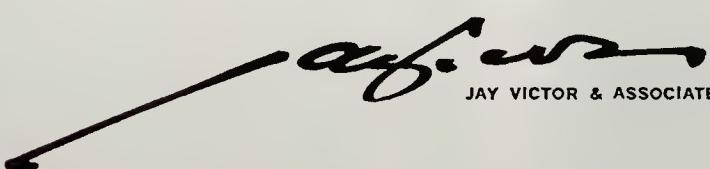
We know every broadcaster is "thumbs up" when it comes to selling national advertising. But which way does the thumb point when it comes to buying the same?

If you want some interesting figures—"thumbs down" wins by over eight to one. Less than 16% of the trade does any trade paper advertising at all. The total expenditure in all publications last year was some three-tenths of one percent of sales. Yet most stations have reps and are actively soliciting the agencies for spot business.

It appears to us that if a man does not believe advertising can work for him — why should we believe he can make it work for a client.

Everyone in this business should believe in it because he has a stake in making it work. The broadcaster's present stake is some \$2,200,000,000. With proper promotion it could be more.

Therefore, we sincerely feel it's about time that agencies asked broadcasters to stand up and be counted. When a station solicits business it might be proper to use this yardstick: — ask it whether it is putting its own money where its mouth is.



JAY VICTOR & ASSOCIATES, NEWARK, NEW JERSEY

BEST by TEST

1st in Sales—in Audience

USE A

"JOE" RAHALL

STATION



N. Joe Rahall

**WLKY**—TAMPA-ST. PETERSBURG, FLA.  
First in Hooper and Pulse  
*Sam Rahall, Manager*

ALLENTEW, PENNA.

**WKAP**—soon 5000 watts  
First in Hooper and Pulse  
*"Oggie" Davies, Manager*

BECKLEY, WEST VIRGINIA

**WWNR**—First in Hooper and Pulse  
*Tony Gonzales, Manager*

NORRISTOWN, PENNA.

**WNAR**—First in Hooper  
*John Banzhaff, Manager*

JACKSONVILLE, FLORIDA

**WQTY**—"Our New Baby"  
*Sam Nevey, Manager*

RAHALL RADIO GROUP—Represented by  
ADAM YOUNG

when you think  
NEW YORK RADIO

think  
wmca



Represented by  
AM Radio Sales

## Tv and radio

### NEWSMAKERS



**Maurice E. McMurray** was named sales v.p. at Broadcast Advertisers Reports, Inc. A veteran in broadcasting, McMurray began at WHO, Des Moines, in 1940. He joined C.E. Hooper as national sales manager in 1948 and the following year moved over to CBS TV. After some time as an account executive at NBC TV, he joined Storer Broadcasting Company in 1953 as

sales manager of WJBK-TV, Detroit. He transferred to the New York sales office two years later and soon became national sales v.p.

**Dr. Elmer W. Engstrom**, who succeeds John L. Burns as president of RCA, pioneered many technical breakthroughs in his 31 years with the company. He was a member of the National Television Systems Committee when broadcasting standards were first established and when technical signal specifications for color transmission were developed. Elected executive v.p. for the RCA laboratories division in 1954, he became senior executive v.p. the next year. He's now on the Defense Science Board.



**William B. Bachman, Jr.**, a senior v.p. at MacManus, John & Adams, has been named general manager of the advertising agency. He will report directly to president Ernest A. Jones and handle coordination of all account activities as well as execution of management policy. Bachman joined MJ&A in 1947. He was appointed v.p. in 1955 to direct account activity on Dow Chemical, Bendix, Minnesota Mining and Manufacturing, and others. He was most recently client services supervisor.



**Marvin L. Shapiro** is the new manager of eastern sales for TvAR. Shapiro came to TvAR in May, 1961, from Harrington, Righter and Parsons. Prior to that he had spent five years with CBS Television Spot Sales as account executive. His background also includes experience as national sales manager and general sales manager of WCAU-TV, Philadelphia. Named 1960 Alumnus of the Year by the Syracuse University radio-tv department, he has been guest lecturer at the university.

## The seller's viewpoint

*For the past few years, radio broadcasters have watched the national spot dollars get smaller, observes Ralph W. Beaudin, president, WLS, Chicago. He maintains that broadcasters may have been so busy fighting for their share of budgets now allocated, that they have forgotten how to sell radio as a medium. Beaudin feels that a cooperative effort among broadcasters to sell radio, per se, is in order, as opposed to the intensely competitive pitches stations rely upon today. It might even be good, he suggests, for salesmen to compliment clients on making radio buys—even when on other stations.*



### **Let's put sense back in radio selling**

**R**adio is a pretty basic thing after we boil all the baloney out of it. It's simply people talking to people. And as soon as you take people from one end of it, or one person doesn't take time to listen, you no longer have radio—you have a juke box. And I'm not talking about the top 40. I'm talking about popular music, sweet music, classical music, talk radio, and any other format.

In the past year-and-a-half, I have found many astounding facts about radio. For instance, I discovered that a lot of reps have never been inside a radio station; that a lot of stations never bother to keep the rep informed about changes; that very few stations send their reps market information; and most unbelievable of all, that very few stations inform agencies about their markets.

Maybe it's because we are too close to our stations and our markets to really see them as others need to see them if they are going to properly evaluate radio as an advertising medium.

As broadcasters, we have a tremendous knowledge of our stations and our markets. But do we tell about them as we should? We know, for instance, what time the people in our communities get up in the morning; what the peak traffic times are; what time the plants change shifts. Why don't we tell the people who need to know—the agencies and the reps?

It follows that if decision-makers in media departments don't know enough about radio, it is the broadcasters who may be negligent.

Radio should be sold as an advertising medium to those in a position to buy—not just to other broadcasters. I read and hear a lot of speeches by broadcasters directed at selling the speaker, or his theories on programing. Some speakers say that if a station isn't programing fast-paced modern sound, it won't sell. We really know better than that. If every station were programing fast-paced modern

sound, who would win? No one but the newspapers. If every station were programing what some refer to as the balanced program concept, what would we have?

In Chicago there are 25 stations. We would need 25 traffic copters in the air. Someone would have to set up a ground watch to track the 25 copters. If 25 stations would carry baseball, the big stations would need several more major league teams. In Chicago, the 5,000 watt stations could do the Pony League and the 250's could do the Little League.

Then let's see every station do the same amount of news, and at the same time. Every station including the foreign language and Negro-appeal stations would have to do the same amount of agricultural broadcasting. Every station would have to carry a full orchestra and a variety program like *Breakfast Club*. Every station would have to devote Sunday morning to religion, and so on.

At least 99% of the stations have a pretty good balance in programing. For the total market there is excellent balance, more so than any other medium, because of sheer number of stations. In one market there are often two or three and sometimes four tv stations: one or two newspapers. But we often have four, five, six, or as high as 30 am stations.

So why not sell radio for what it really is, instead of from a selfish standpoint? Sell it as the medium heard in more cars and homes than any other advertising medium; as a day in and day out companion to people; as the only medium which is basically people talking to people. Let's try to forget a lot of petty stuff and admit to ourselves that the other fellow is not really the devil in disguise, but a broadcaster's man like ourselves. Let's tie a few loose ends together and start selling radio again—for if we don't get off our seats and start selling, we will surely be fired as an advertising medium!

# SPONSOR SPEAKS

## The case for television

Suddenly, eight months later, industry voices are speaking up on behalf of television.

The stunned industry silence that has prevailed throughout Newton N. Minow's non-stop "vast wasteland" performances is now at an end. The amazing fact is that the other side of the story was so long in coming.

From Detroit came William B. Lewis' rousing reminder of the good job television is doing.

At Philadelphia, Dr. Frank Stanton, CBS president, indirectly rebuked the Chairman of the FCC by pointed references to his hit-and-miss viewing criticisms. He said, "Such a method would be considered an aberration in critical methodology and its results would not be taken seriously."

At Los Angeles, Robert Sarnoff, NBC chairman, viewed with alarm the pointed suggestions for improvement. He said. "When criticism comes, pointedly and suggestively, from the voice of governmental authority, speaking softly but carrying a big hint, at what point does criticism become coercion, where does freedom leave off and interference begin?"

So far LeRoy Collins, NAB president, has not spoken up on a nationwide basis. His is the next voice that should be heard, as spokesman for his industry. We have reason to believe that his views are not nearly as much in accord with the criticism of the FCC Chairman as some would have us believe.

What was recently a monologue is now a debate. Minow has gone to the public. Television should do the same. And in this great debate it should use all the facilities at its command. The case for television is long overdue.

## Jack Davis: pioneer tv rep

Jack Davis, who passed away on 6 December, was among the first of the tv station representatives. He opened the offices of Blair Tv in 1948, later becoming vice president. In 1958-59, he headed the Chicago chapter of SRA. Jack was a penetrating analyst and knew how to effectively apply spot tv to a specific ad problem. He widened the range of rep activity and earned the respect and affection of the whole Chicago ad fraternity.

## 10-SECOND SPOTS

**Complications:** The space age has had a detrimental effect on the education of at least one youngster, according to a communication received by WLOS-TV, Greenville, S. C.

At fault is that space age standby, the countdown. The station airs a show known as *Mr. Bill's Space Patrol* on which each day a youngster chosen from the audience helps Mr. Bill with the "blast off" of a simulated space ship by counting "10-9-8-7-6-5-4-3-2-1."

This entreaty was mailed to the station: "I would appreciate it very much if you would not count backward. I am trying to teach my little boy to count. He had learned his figures up to 15. Since listening to that program he now counts backward what little he does try to count. It has torn down everything I have tried to teach him."

**Power of advertising:** Al's DX gas station in Ashland, Wis., aired a series of spots over WATW there urging motorists to drive in, each announcement closing with the sound of a crash.

UPI issued a report that three cars hit some portion of Al's station soon after the spots hit the air, so he asked the radio station to discontinue them.

**Culture vultures:** While *Grand Old Opry*, which normally originates via WSM, Nashville, was packing Carnegie Hall, New York, the American Ballet Theater dance company was playing in Nashville to a full house at the Ryman Auditorium, regular home of the Opry.

*Looks like there's great hope for the international cultural exchange.*

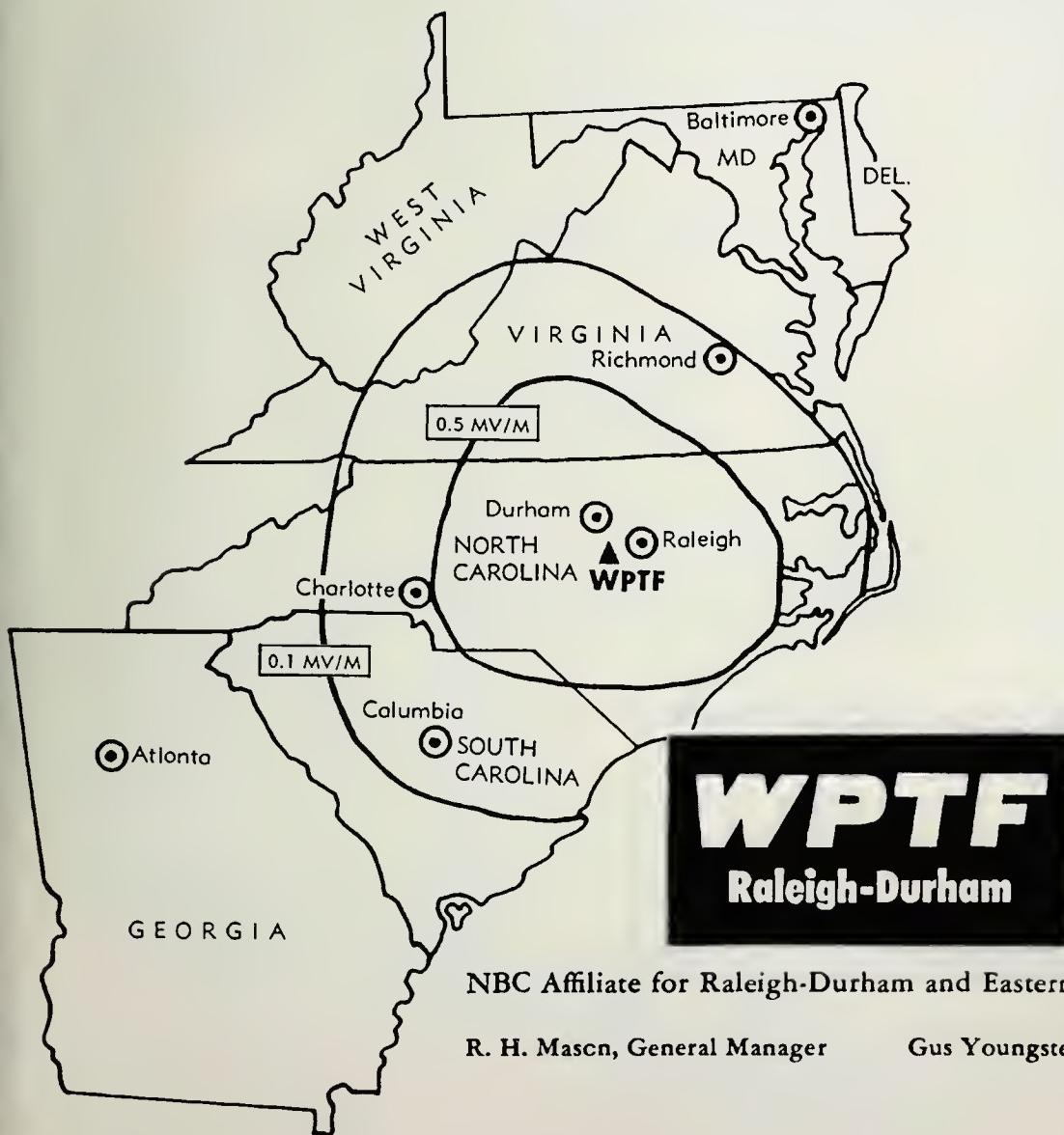
**Dog bites man:** When a producer auditions for a star, that's news. Tv producer Joe Cates did just that for French actor-singer Yves Montand. It seems Montand reacted favorably to Cates' suggestion of a tv special but hesitated because unfamiliar with the latter's work. Cates showed Montand films of two of his previous tv works. Result: ABC TV's "Yves Montand on Broadway."

Announcing the appointment, effective January 1, 1962  
of **HENRY I. CHRISTAL COMPANY** as  
National Sales Representative for

**WPTF**

Raleigh-Durham  
50,000 Watts 680 KC

whose Full Range Programming  
has made radio the respected leader  
in a major Southeastern market



ASK DETROIT TV TIME BUYERS  
THEY'RE ON THE SCENE...  
THEY KNOW

THE NO. 1 BUY IN DETROIT IS



WJBK-TV  
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